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LA BOHÈME

Opera in Four Acts

BY
G. Puccini

Vocal Score
English and Italian



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NEW YORK

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NEW PRICE \$2.50

LA BOHÈME

(FOUNDED UPON "LA VIE DE BOHÈME," BY HENRY MURGER)

AN OPERA IN FOUR ACTS

BY

GIUSEPPE GIACOSA AND LUIGI ILLICA

MUSIC BY

GIACOMO PUCCINI

ENGLISH VERSION OF

ACTS I AND II BY WILLIAM GRIST

ACTS III AND IV BY PERCY PINKERTON

ARRANGED BY CARLO CARIGNANI

G. Ricordi & Co.
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53-1405



CHARACTERS

RUDOLPH, a poet <i>Tenor</i>	MARCEL, a painter <i>Baritone</i>
SCHAUNARD, a musician <i>Baritone</i>	COLLINE, a philosopher <i>Bass</i>
BENOIT, a landlord <i>Bass</i>	ALCINDORO, a councillor of state <i>Bass</i>
MIMI <i>Soprano</i>	MUSETTA <i>Soprano</i>
PARPIGNOL <i>Tenor</i>	Custom House Sergeant <i>Bass</i>

Students – Work Girls – Citizens – Shopkeepers
Street vendors – Soldiers – Restaurant waiters – Boys
Girls, &c. &c.

Time about 1830 in Paris.

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FIRST ACT



"Mimi was a charming girl specially apt to appeal to Rudolph, the poet and dreamer. Aged twenty-two, she was slight and graceful. Her face reminded one of some sketch of a highborn beauty; its features had marvellous refinement. The hot, impetuous blood of youth coursed through her veins, giving a rosy hue to her clear complexion that had the white velvety bloom of the camelia. This frail beauty allured Rudolph. But what wholly served to enchant him were Mimi's tiny hands, that, despite her household duties, she contrived to keep whiter even than those of the Goddess of Ease."

"...Mimì era una graziosa ragazza che doveva particolarmente simpatizzare e combinare cogli ideali plastici e poetici di Rodolfo. Ventidue anni; piccola; delicata... Il suo volto pareva un abbozzo di figura aristocratica; i suoi lineamenti erano d'una finezza mirabile..."

"Il sangue della gioventù correva caldo e vivace nelle sue vene e coloriva di tinte rosee la sua pelle trasparente dal candore vellutato della camelia..."

"Questa beltà malaticcia sedusse Rodolfo... Ma quello che più lo resero innamorato pazzo di madamigella Mimì furono le sue manine che essa sapeva, anche tra le faccende domestiche, serbare più bianche di quelle della dea dell'ozio..."

LA BOHÈME

BY

GIACOMO PUCCINI

FIRST ACT

IN THE ATTIC

Spacious window from which one sees an expanse of snow-clad roofs, on left a fireplace. A table, a small cupboard, a little book-case, four chairs, a picture easel, a bed; a few books, many packs of cards, two candlesticks. Door in the middle; another on left.

(Curtain rises quickly. Rudolph and Marcel. Rudolph looks pensively out of the window, Marcel works at his painting "The Passage of the Red Sea" with hands nipped with

$\text{♩} = 108$
Allegro vivace

cold, and warms them by blowing on them from time to time, often changing position, on account of

the frost.)

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MARCEL (seated, continuing to paint)

apiacere

a Tempo

This Red Sea Pas - sage feel - eth damp and chill to me.
 Que - sto Mar Ros - so mi ammol - li - sce e as - si - de - ra

a Tempo

col canto

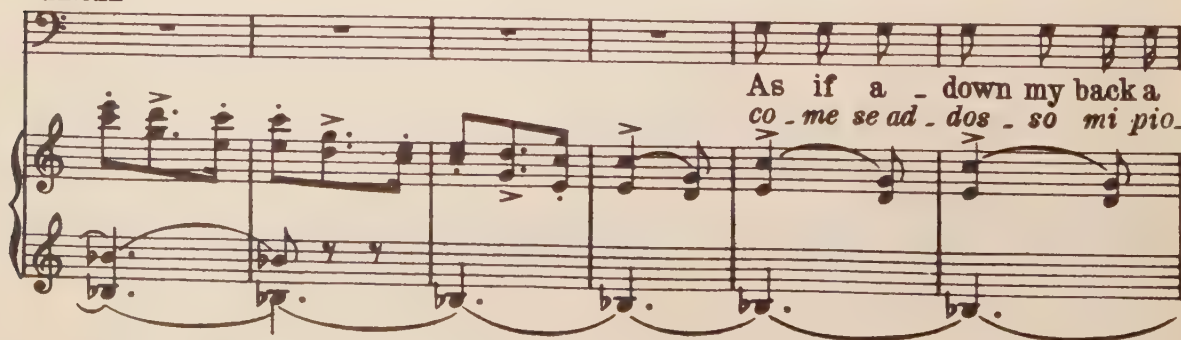
1

ff



MARCEL

As if a - down my back a
 co - me se ad - dos - so mi pio -



MARCEL

(goes a little way back from the easel to look at the picture)

5

stream were flowing.
- ves - se in stil - le.

MARCEL

rall.

a Tempo

(turns to his work)

But, in re - venge a Pharaoh will I drown.....
Per ven - di - car - mi af - fo - go un Fa - ra - on!.....

col canto *p*

p

pp

RUDOLPH

(looking at Marcel)

MARCEL (to Rudolph)

La - zi - ly
Nei cie - li

And you?
Che fai?

p

6 RUDOLPH *Lo stesso movimento*

ris - ing, See how the smoke from thou - sands of chim - neys floats
 bi gi guardo fu - mar dai mil - le co - mi - gno li Pa -
Lo stesso movimento

RUDOLPH

(pointing to the fireless stove)

up - ward..... And yet that stove of ours..... No
 ri - gi,..... e pen - so a quel pol - tro - ne d'un

RUDOLPH

fu - el seems to need, the i - dle ras - cal!..... Content to
 vec - chio ca - mi - net - to ingan - na - to - re..... che vi - vein

RUDOLPH *poco rit.*

a Tempo

live in ease, just like..... a lord!
 o - zio co - me un gran..... si - gnor!

a Tempo

poco rit. *f* *p*

MARCEL

'Tis a ve-ry long time since we paid his law-ful
 Le sue ren-di-te o-ne - ste da un pez-zo non ri-

2

RUDOLPH

Of what use are the for-ests, all white under the snow?.....
 Quel-le sciocche fo-re-ste che fun sotto la ne-ve?

MARCEL

wa-ges. Now,
 -ce - ve. Ro-

Lo stesso movimento

poco rit.

MARCEL

Ru-dolph, let me tell you a fact that o-ver-
 -dol-fo, io vo-glio dir-ti un mio pen-sier pro-

Lo stesso movimento

f *col canto*

RUDOLPH

(approaching Marcel) a Tempo

a piacere And I, Mar-
 (blowing on his fingers) Ed io, Mar-

-comes me: I'm sim-ply frozen.
 -fon-do: Ho un fred-do ca-ne.

a Tempo

ff *col canto*

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RUDOLPH

cel, to be quite candid I've no faith in the sweat of my brow.
 cel, non ti nu_scondo che non cre_do al su_dor del_la fron_te.

3

ff

MARCEL

All my fingers are
 Hoghiac_cia_te le

p staccatissimo

MARCEL

fro - - zen Just as if they'd been touch ing that
 di - - ta... quasi an_cor le te nes_si im_mol

ff *p stacc.*

MARCEL

ice_berg, Touching that block of mar - - ble, the heart of
 la_te giù in quella gran ghiac_cia - - ia che il cuo - re

cres. e string.

MARCEL

Ah! love's..... a stove con-
L'a - mor..... è un ca - mi -
 (heaves a long sigh, laying aside his palette and brushes, and ceases painting)

false Mu - set - ta!
di Mu - set - ta!

RUDOLPH

-sum - ing a deal of fu - el
-net - to che sciu - pa trop - po...

Where the
do - ve

Too quickly!
...e in fret - ta!

RUDOLPH

man does the bur - ning
l'u - o - mo è fa - sci - na

p and the wo - man the light - ing:
e la donna è l'a - la - re...

RUDOLPH *rapido*

pp As the one becomes ashes.
l'u - no brucia in un soffio...

rall
 The oth - er stands and watch -
e l'al - tro sta a guar - da -

RUDOLPH

Mean-while, in here we're fro-zen
 Main-tan-to qui si ge-la...

MARCEL *a Tempo*
 -es
 -re.

And we're
 e si

a Tempo
f

RUDOLPH

The Fire must be lighted:
 Fuo-co ci vuo-le...

MARCEL
 dy-ing of hung-er!
 muo-re d'i-ne-dia!

I
 A

(VUOTA)

(seizing a chair and about to break it up.)

(Rudolph energetically resists
 Marcel's project)

MARCEL
 have it!
 -spet-ta...

This crazy chair shall save us.
 sa-cri-fi-chiam la se-4-dia!

(VUOTA)

RUDOLPH (joyous at an idea which has seized him)

(Runs to the table and from below
 he lifts a bulky manuscript)

Eu-re-ka!
 Eu-re-ka!

Yes!
 Sì!

You've found it?
 Tro-va-sti?

(VUOTA)

A Tempo come prima

When gen - ius is rous - ed, i -
A - guz - za l'in - ge - gno. L'i -

A Tempo come prima

RUDOLPH

flash - es

- deas come fast and fur - ious.....

No;

- de - a vam - pi in fiam - ma..... (pointing to his picture)

No.

MARCEL

Let's burn the Red Sea!.....

Bru - ciamo il Mar Ros - so?

espressivo

RUDOLPH

think what a stench'twould oc - cas - ion!

But my

Puz - za la te - la di - pin - ta.

Il mio

RUDOLPH

dra - ma..... my beauti - ful dra - ma shall give..... us
dram - ma..... l'arden - te mio dram - ma ci scal - -

col canto

RUDOLPH *a Tempo*

warmth.
- di.

No, the
No, in

MARCEL (with comic terror)

Do you mean to read it. 'Twill chill us.
Vuoi legger-lo for - se? Mi ge - li.

a Tempo

pp

RUDOLPH

string.

paper in flame shall be burn - ing, the soul to its heaven re - turn - ing; great
ce - ner la car - ta si sfal - di e l'estro ri - voli a'suoi cie - li. Al

cres.

string.

RUDOLPH (with importance)
a piacere

a Tempo

a piacere

loss, but the world yet must bear it
se - col gran dan - no mi - nac - cia,...

when Rome is in
è Roma in pe -

a Tempo

col canto

ff

col canto

RUDOLPH

(gives Marcel a portion of the manuscript)

peril!
-riglio!Well, here is the
A te l'at-to

(with exaggeration)

MARCEL

Great soul!
Gran cor!

5 a Tempo

f *dolcissimo*

RUDOLPH

first act.
pri - mo.Tear it.
Straccia.

MARCEL

Good!
Qua.And
Ac.

p

MARCEL (Rudolph strikes a flint on steel, lights a candle and goes to the stove with Marcel; together they

light it.
-cen-di.

f

set fire to a part of the manuscript thrown into the fireplace, then both draw up their chairs and sit down, delightedly warming themselves.)

RUDOLPH

How joyous the rays!
Che lie - to ba - glior!

MARCEL

How cheerful the
Che lie - to ba -

MARCEL

(The door at the back opens violently and Colline enters woking frozen, stamping his feet and throwing angrily on the table a bundle of books

blaze!
glior!

6

ff un po' sostenuto

a Tempo

COLLINE tied up in a handkerchief.)

Sure ly miracles
Già dell'Apoca-

COLLINE

A-po-calyp-tic are dawning!
-lis-se-ap-pa-ri-scono i se-gni.

For,
In

p

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p

COLLINE

(checks himself,

Christmas eve they ho-nour by al-low-ing no pawning!
 gior - no di.... Vi - gi - lian non s'ac - cet - ta - no pe-gni!

7

RUDOLPH

(to Colline)

Gently, it
 Zit.to,... si

COLLINE seeing fire in the stove)

What's that? a fire, eh?
 U-na fiamma-ta!

RUDOLPH

is my drama
 dà il mio dramma...

COLLINE

In blazes.
 ...al fuoco.

I
 Lo

RUDOLPH

(The fire languishes)

COLLINE

Brilliant!
*Vi-vo.*find it ve - ry sparkling!
tro - vo scin - til - lan-te.

RUDOLPH

COLLINE

Brevity's deemed a
*La bre-vi - tà, gran*Too short its phrases!
Ma du - ra po-co.

RUDOLPH

treasure.
pregio.

COLLINE

rall.
(taking the chair from Rudolph)Your chair pray give me,
Au - to - re, a me la

22.

p

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p

*

MARCEL

COLLINE

These foolish entr'-actes mere-ly make us
 Que-st'in-ter-mes-si fan mo-rir d'i-

An-thor.
 se-dia.

pp

RUDOLPH (taking another portion of the manuscript.)

Here is the next act.
 At - to se - con - do.

(to Colline)

pp

MARCEL

shiv-er. Quickly!
 - ne - dia. Pre - sto.

Hush, not a
 Non far su -

*p**p*

MARCEL

8 whis - per.
 - sur - ro.

*string.**pp*

VUOTE

18 (Rudolph tears up the manuscript and throws it on the fire, the flame revives. Colline moves his chair nearer and warms his hands, Rudolph is standing near the two with the rest of the manuscript.)

Lo stesso movimento

MARCEL *Sostenendo*

a Tempo

Colour how
Giusto co.

COLLINE

Lo stesso movimento
Sostenendo

How deep the thought is!
Pensier pro-fon - dol

ff *a Tempo*
pp staccatissimo

RUDOLPH

In that blue smoke my dra - ma is
In quel - l'az - sur - ro guis - solan -

MARCEL

true!
-lor!

RUDOLPH

dy - ing full of its love scenes ar - dent and new.....
-guen - te sfu - ma un'ar - den - te sce - na d'a - mor!.....

p

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p

MARCEL

rit.

19

COLLINE

*rit.**a Tempo*

Those were all kisses!

Là c'e-ran baci!

[9]

A leaf see crackle

*Scoppietta un foglio.**rit.**a Tempo**rall.**rit.**a Tempo*

RUDOLPH

(throws on the fire the remaining manuscript.)

Three acts at once I desire to

Tre at - ti or vo - gliod'un col - pou -

8.

pp

RUDOLPH

hear.

*-dir.**f**p*

COLLINE

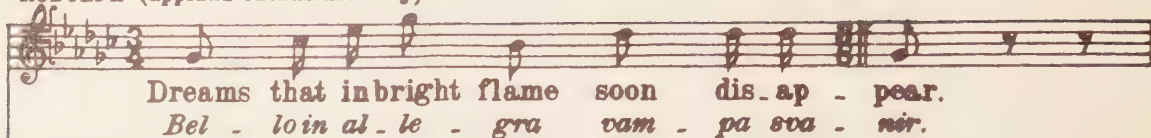
On - ly the daring can dream such visions.

*Tal degliauda - ci l'i - dea s'in - te - gra.**sf**p*

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p

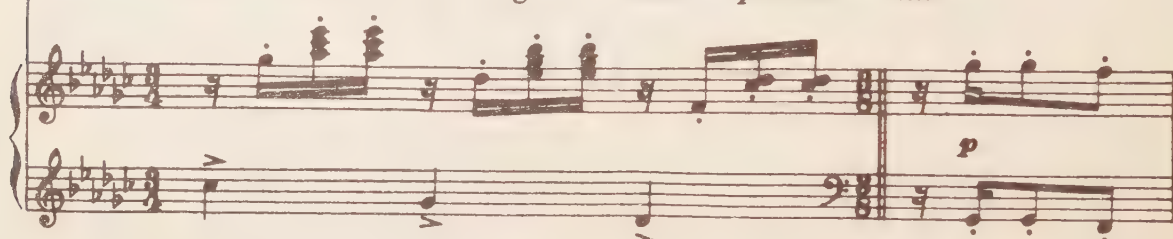
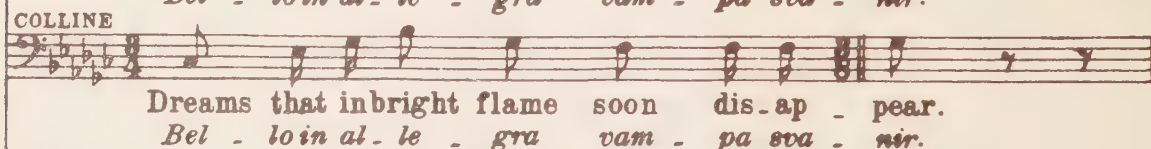
RUDOLPH (applaud enthusiastically)



MARCEL



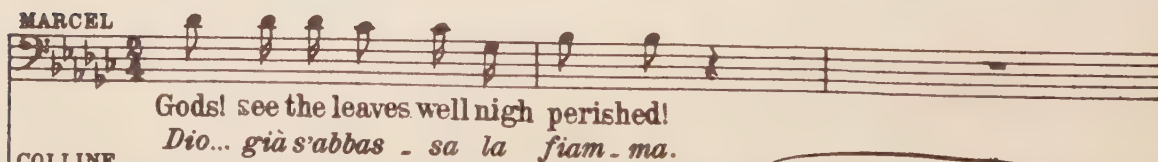
COLLINE



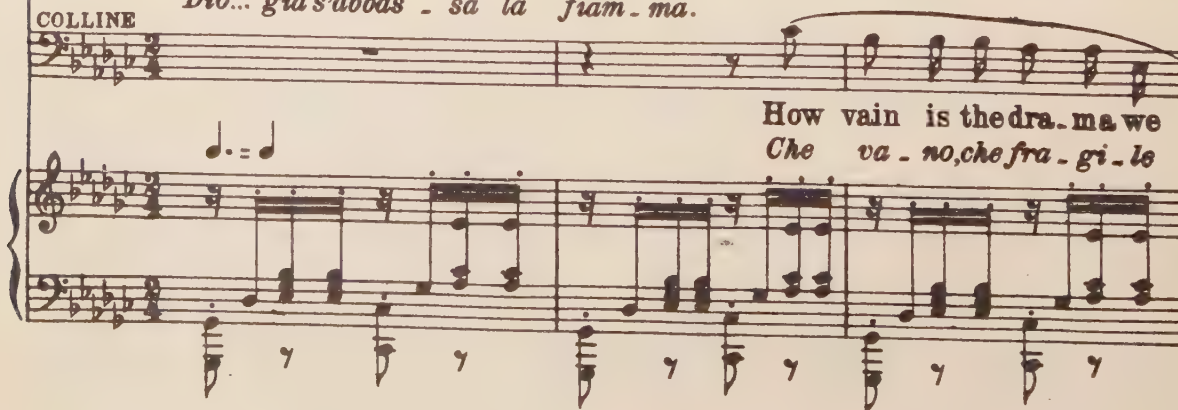
MARCEL (the flame diminishes)



MARCEL



COLLINE



MARCEL

cherished!
dram - ma!

MARCEL

pp *molto rall.*

They crackle, they curl up, they die!.....
Gia scricchiola, increspa - si, muor!.....

dim. e rall. molto.....

ppp

molto rall.

MARCEL

f *a piacere*

corta

Allegro

The Author! now, down with him we
Ab - bas - so, ab - bas - so l'a - u -

cry!.....
- tor!.....

corta

COLLINE

The Author! now, down with him we
Ab - bas - so, ab - bas - so l'a - u -

cry!.....
- tor!.....

10

Allegro

stent.

col canto

(From the middle door enter two boys, one bearing food, wine and cigars, the other a faggot of wood. At the noise, the three at the fire turn round, and with a cry of wonder they dart on the provisions borne by the boys and deposit them on the table; Colline takes the wood and carries it near the stove.)



RUDOLPH

(surprised) *f* *gridato*

MARCEL

Fuel!
Legna!(surprised) *f* *gridato*

COLLINE

Wine, too!

Si - garil gridato
(surprised) *f*Ci -
Bor -*ben ritmato**pp*

RUDOLPH

f *gridato*

(dusk is falling)

(enthusiastically)

Fuel!
Legna!All the lux - u - ry of Christmas we are
Le do - vi - zied' u - na fie - ra il de -

MARCEL

Bordeaux!
Bordò!All the lux - u - ry of Christmas we are
Le do - vi - zied' u - na fie - ra il de -

COLLINE

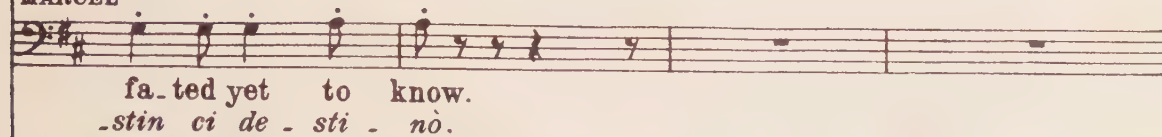
-gars!
-dò!All the lux - u - ry of Christmas we are
Le do - vi - zied' u - na fie - ra il de -

RUDOLPH



(Exeunt the two boys)

MARCEL



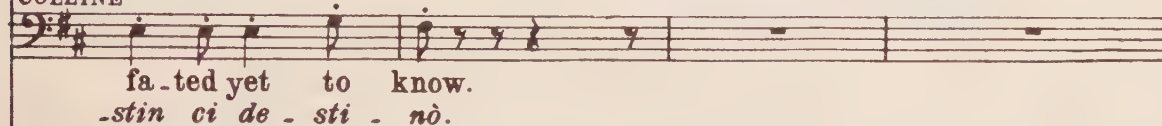
SCHAUNARD

tonante

(enters with a triumphant air.) (throwing some coins on the ground)



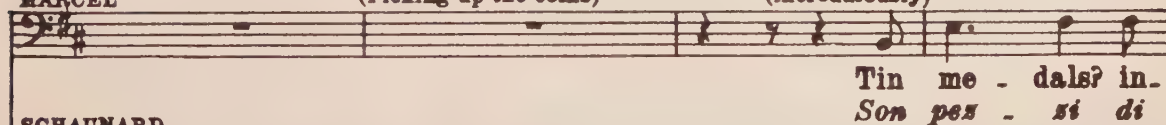
COLLINE



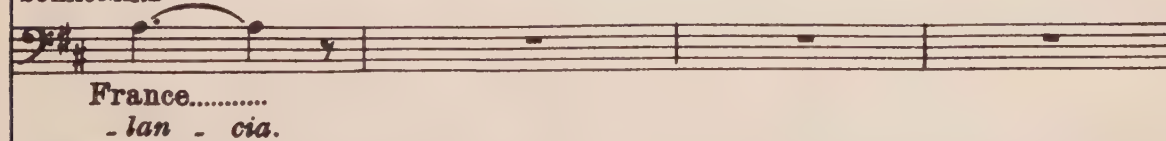
MARCEL

(Picking up the coins)

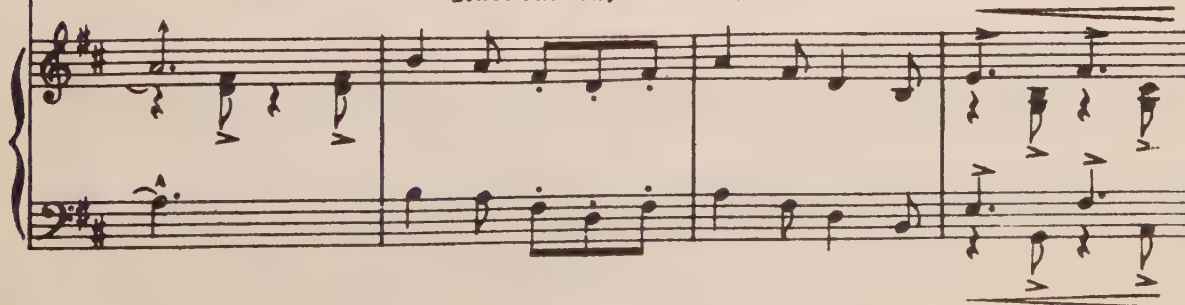
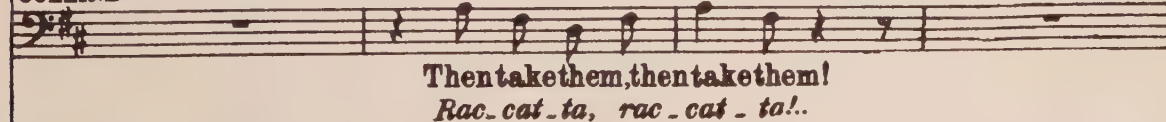
(Incredulously)



SCHAUNARD



COLLINE



(bowing)

King Louis Phi-
Lu-i-gi Fi-

MARCEL

-spect them!

-lat - ta!.. (showing eye to Marcel)

SCHAUNARD

*gridato*You're deaf, then? or blind? What face do they show?
Sei sor-do?.. Sei lip-po?.. Quest'uomo chi è?*p leggero*

RUDOLPH

-lippe! to my monarch I bow. Shall King Lou - is Phi-lippe at our
- lip-po! M'inchino al mio Re! Sta Lu - i - gi Fi-lip - po ai

MARCEL

Shall King Lou - is Phi-lippe at our
Sta Lu - i - gi Fi-lip - po ai

SCHAUNARD

Shall King Lou - is Phi-lippe at our
Sta Lu - i - gi Fi-lip - po ai

COLLINE

Shall King Lou - is Phi-lippe at our
Sta Lu - i - gi Fi-lip - po ai

(They place the money on the table)

feet thus lie low?
no - stri.... piè!

MARCEL

feet thus lie low?
no - stri.... piè!

SCHAU.

feet thus lie low?
no - stri.... piè!

COLLINE

feet thus lie low?
no - stri.... piè!

(Continues to recount his good luck; the others do not listen to him, but go on arranging everything on the table)

Now I'll explain;
Or vi di-rò:

This gold here, or ra-ther silver
que-st'o-ro... o meglio, argento ..

11

MARCEL

(putting wood on the stove)

First the stove to re-plenish.
Ri-scal-diamo il ca-mi-no!

SCHAUNARD

has its own no-ble sto-ry.
ha la sua bra-va i-storia...

COLLINE

So much cold has he
Tan to freddoha sof.

SCHAUNARD

COLLINE

'Twas an Eng - lish - man, then,

Lord.....

Un in - gle - se, un si - gnor,

Lord.....

suffered.
-fer-to!*f* *espressivo*

MARCEL

(throwing Colline's books from the table) *gridato*Off!
Via!

SCHAUNARD

..... or Mi - lord as may be,

De - sired a mu - si - cian.

..... o Mi - lord che si - a,

volea un mu - si - ci - sta...

RUDOLPH

Where is the food?

MARCEL

L'e - sca do - v'e?

Let us furnish the ta - ble!

Pre - pa - ria - mo la ta - vo - la!

SCHAUNARD

I flew to him.

COLLINE

Io? vo - lo!

*gridato*There!
Là.

(they make up a great fire in the stove)

Here!
Qua.

SCHAUNARD

I pay my homage;
*E mi pre-sen-to.*Ac-cep-ted, I en-
M'ac-cet-ta, gli do-

12

*p**p**brillante*

MARCEL

(they arrange the viands, while Rudolph lights the other candle)

And here's a pie, too!
Pastic-cio dolce!

SCHAUNARD

-quire.....
-man - - - -do...When shall we start the
A quan-do le le-

COLLINE

Here's cold roast beef.
Ar-ro-sto freddo!

SCHAUNARD

les - - - sons?
-zio - - - ni?..When I seek him, in
mi pre-sen - - to, m'ac-

poco allarg.

an - swer to my ques - tion "When shall we start the les - sons?" He
 - cet - ta e gli do - man - do: a quan - do le le - zio - ni? Ri -

ff poco allarg.

SCHAUNARD

rall. a Tempo

answers "Now, at once!"
 - sponde: "Inco - min - ciam!...,

rall. pp *a Tempo* *m.d.* *mf*

13 "Just Guar:

SCHAUNARD

look there;" showing a par - rot that on the first floor hung, then con -
 - da - re!., e un pappa - gal - lo m'ad - di - ta al pri - mo pian, poi sog -

RUDOLPH

SCHAUNARD

Brilliantly
Ful - gi - da

-tinues: "you must play until that bird has ceased to live!"

-giunge: "Voi suo - na - re fin - chè quel - lo mo - ri - re!.,

f

lightens the room in to splen - dour.
MARCEL *fol-go-ri la sa la splendida.* (puts the two lighted candles on the table)

SCHAUNARD
Here are the candles.
Or le can-de-le!

Thus it be - fel, Three days I play and yell, Then on the servant girl
E fu co - si: *Suo-nai trelunghi di...* *Al-lo-ra usa-i l'in-*

COLLINE
What lovely pastry!
Pa-stic-cio dol-ce!

SCHAUNARD
try all the charms where-with I'm la - den, the charms where-with I'm
-can-to di mia pre-sen-sa bel la, di mia pre-sen-sa

RUDOLPH

MARCEL
An i - dea.
U-n'i-deal.. *p*

SCHAUNARD
What? no cloth on the table? The
Man-giar senza to - vaglia? *Il*

la - den. I fas - cinate the mai - den.
bel - la... Af - fa - sci - nai l'an - cel - la...

COLLINE
The
Il

RUDOLPH



MARCEL



SCHAUNARD



COLLINE

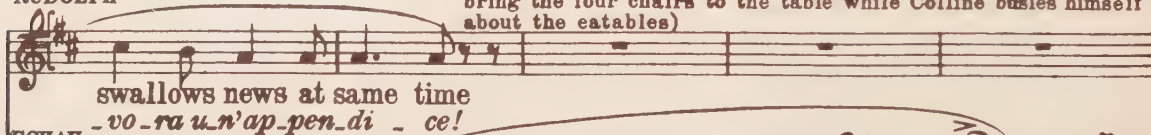


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RUDOLPH

(arranging the newspapers as a table-cloth, Rudolph and Marcel bring the four chairs to the table while Colline busies himself about the eatables)

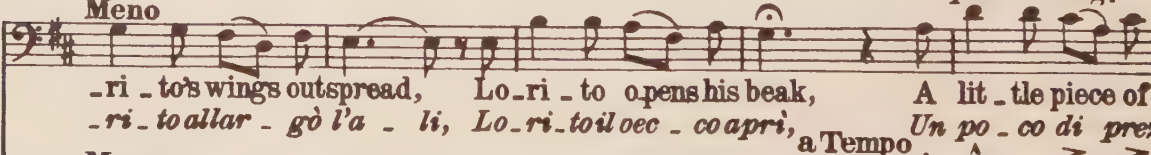


SCHAUNARD

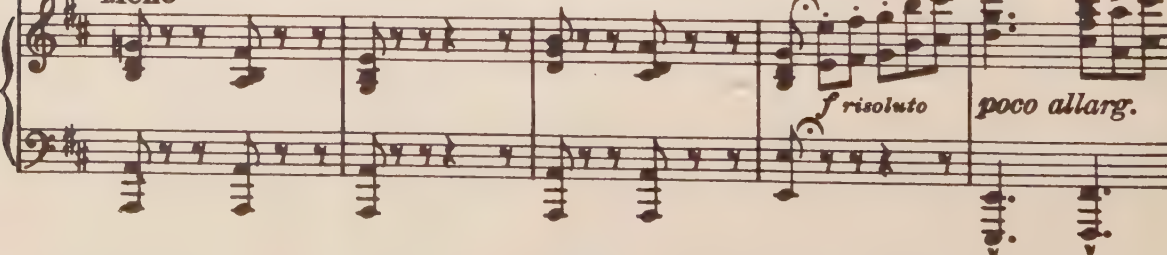


SCHAUNARD

Meno

poco allarg.

Meno



(seeing that no one is listening, grasps Colline as he passes with a plate)

31

SCHAUNARD

parsley gulps, as So-crates is dead..... The de_vil fly a-
-ze-mo-lo, da So-crate mo-ri!..... Che il dia-va-lo vi

COLLINE

Who?
Chi?

SCHAUNARD

(seeing the rest in the act of commencing to eat the cold pie.)

Poco meno
-way with you en-tire-ly. What are you
por-ti tut-ti quan-ti? Ed or che

15

(with solemn gesture extends his hand over the pie and prevents his friends from eating it, then takes the eatables from the table,

SCHAUNARD

gridato

do-ing? No! dain-ties of this kind Are but the stored-up
fa-te? No! Que-ste ci-ba-rie so-no la sal-me-

and puts them in the cupboard) *rall*:.....

a piacere

SCHAUNARD

fod-der saved for the morrow. Fraught with gloom and sor row: To dine at
-ri-a pei di fu-tu-ri te-ne-bro-sco-scu-ri. Pranzare in

rall:.....

a piacere

SCHAUNARD

home on the day of Christmas vi-gil, While the Quartier La -
 ca - sa il di del - la vi - gi - lia men - tre il Quartier La -

tin em-bel-lish-es Its ways with daint-y food and tempting
 - ti - no le sue vie ad - dob - ba di sal - so - cie e lec - cor -

Allegretto mosso ♩ 132

SCHAUNARD

relish..... Mean-while the smell of savoury
 - ni - e?..... Quan - do un'o - lez - so di frit -

16

Allegretto mosso ♩ 132

SCHAUNARD

frit - ters..... The old street fills with fra-grant o -
 - tel - le..... im - bal - sa - ma le vec - chie stra -

SCHAUNARD

(Rudolph, Marcel and Colline surround Schaunard merrily)

dour..... There, singing joyously, merry maidens ho-ver.
 -de?..... Là le ra-gaz-ze canta-no con-ten-te

RUDOLPH

'Tis the glad-some Christmas eve.
 La vi-gi-lia di Na-tal!

MARCEL

'Tis the glad-some Christmas eve.
 La vi-gi-lia di Na-tal!

SCHAUNARD

Hav-ing for ec-ho, each, a student
 ed han per e-co o-gnunauno stu-

COLLINE

'Tis the glad-some Christmas eve.
 La vi-gi-lia di Na-tal!

mf ben sostenendo il tempo

SCHAUNARD

(solemnly)

lo-ver. den-te! A Un
 8. *p* *f marcato* *rall.*

34 Moderato

SCHAU.

lit - tle of re - li - gion comrades, I pray.
po' di re - li - gio - ne, o miei si - gno - ri:

Within doors
si beva in

Moderato

ff

pp

dolce

SCHAUNARD

I^o Tempo (Allegro brillante)

(Rudolph locks the door, then all go to the table and pour out wine)

drink we, But we dine a - way!.....
ca - sa, ma si pran - zi fuor!.....

I^o Tempo (Allegro brillante)

ff

ff

p

(all are in amazement)
a piacere

MARCEL

(two knocks at the door)
☆☆ (without)

Who is there?
Chi è là?

BENOIT

a piacere

a piacere

'Tis I!
Si può?..

'Tis Be -
Be - no -

col canto

Allegro vivo ♩ = 152

35

MARCEL

(they put down
their glasses)

'Tis the landlord is knocking.

Il pa-dro-ne di ca-sa!

BENOIT

-noit.

it.

Allegro vivo ♩ = 152

17

ff

SCHAUNARD

Bolt the door quickly!

U-scio sul muso.

(calling towards the door)

COLLINE

No, there is no one.

Non c'è nes-su no.

SCHAUNARD

'Tis fast'ned!

E chiuso.

(without)

BENOIT

Give me a

U-na pa-

BENOIT

word, pray.

-ro-la.

SCHAUNARD (after consulting his friends goes and opens the door)

Only one!
So - la!

(receiving him with great cordiality)

MARCEL

a piacere *p*Hal - lo! Give him a
O - là! date una

BENOIT (enters smilingly, showing a paper to Marcel)

*a piacere*Therent:
*Af-fitto!**col canto*.....Andantino mosso $\text{♩} = 100$

RUDOLPH

p
Quickly.
Presto.

(offers Benoit a glass of wine)

MARCEL

seat, friends.
*se - dia.*Some
Vuol

SCHAUNARD

(with gentle firmness insists
on his sitting down)*p*
Sit down!
Seg-ga.

BENOIT

(defending himself)

p
Do not trouble, I beg you.
*Non oc-cor-re. Vor-re-i...*18 Andantino mosso $\text{♩} = 100$ *p dolce*

RUDOLPH

(Benoit, Rudolph, Marcel and Schaunard seated. Colline standing.)



Your health!
Toc - chiamo!

(All drink.)

MARCEL



Bordeaux?
be-re?

COLLINE



p
Your health!
Tocchiamo!

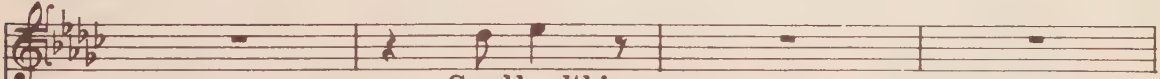
BENOIT



Thank you!
Grazie!



RUDOLPH



Good health!
Tocchiam!

SCHAUNARD



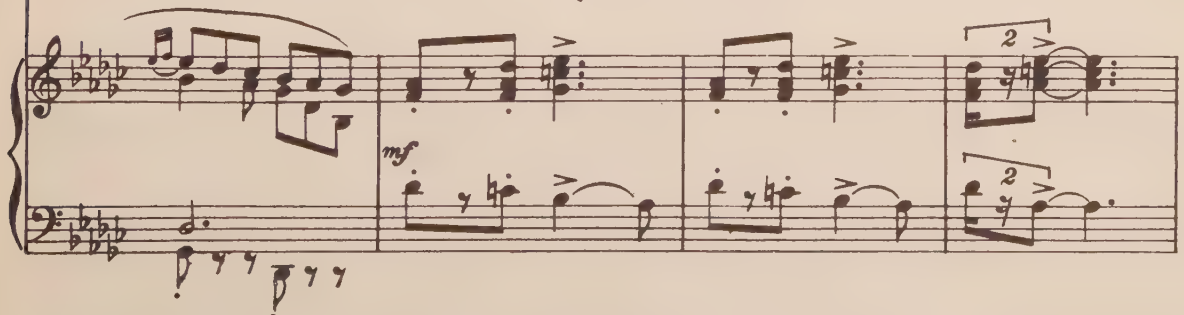
Drink up!
Be-va!

(Puts down his glass and turns to Marcel
showing him the document)

BENOIT



'Tis the quarter's rent I call for.
Quest'è l'ul - ti - mo tri - me - stre...

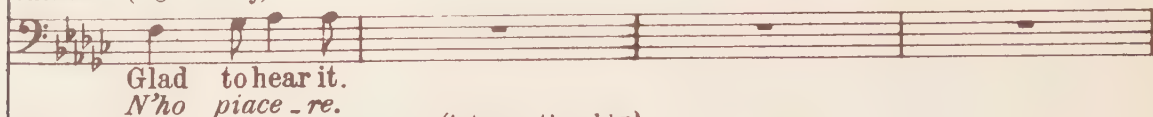


RUDOLPH

(raising his glass)

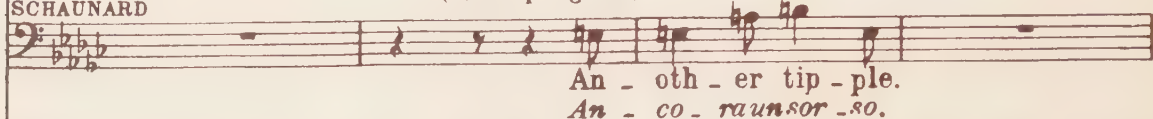


MARCEL (Ingenuously)

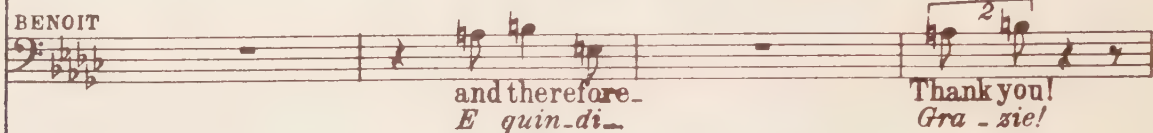


SCHAUNARD

(interrupting him)

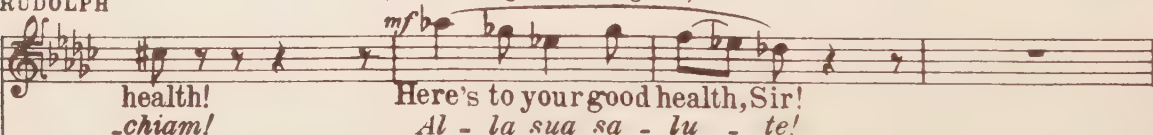


BENOIT



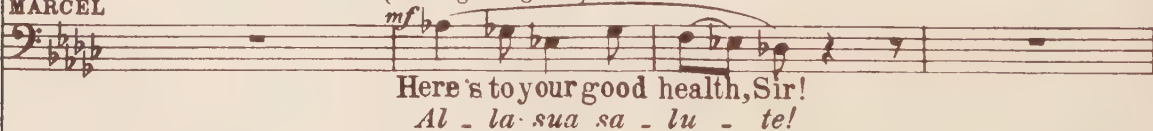
RUDOLPH

(all touching Benoit's glass)

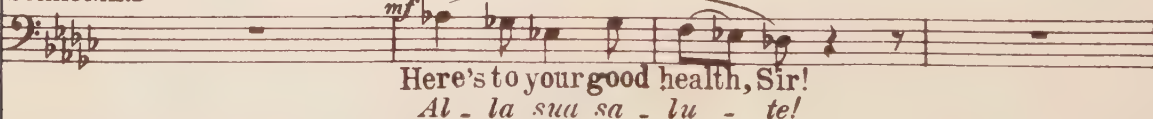


MARCEL

(raising his glass)

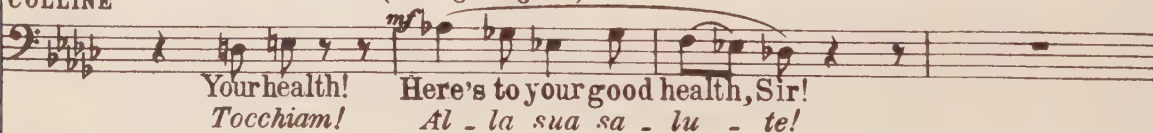


SCHAUNARD



COLLINE

(raising his glass)



(They sit and drink;
Colline takes the stool
near easel, and sits
down also)

BENOIT

(addressing Marcel.)

To you I come as the quar-ternow is
A lei ne ven-go per-chè il trime-stre

MARCEL

(Showing Benoit the money on the table)

BENOIT

To keep it I in-tend-ed.
Promi-sied or manten-go.

end-ed. you have promised.
scorso.... mi promi-se... a Tempo

RUDOLPH (with amazement aside to Marcel)

Art mad?
Che fai!?

(to Benoit, without
noticing the two)
sempre in tempo

MARCEL

Hast seen it? Then
Ha vi-sto? Or

SCHAUNARD

(aside to Marcel)

What do you?
Sei pazzo?

MARCEL

give your care a res-pite and join our friendly
via re-sti un mo-men-to in no-stra com-pa-

(resting his elbows on the table)

Andantino $\text{♩} = 56$ *Appena Meno*
con marcata intensione

MARCEL

circle.

-gnia.

Tell me how many years.....
Di - ca: quant'anni ha.....

19

Andantino $\text{♩} = 56$ *Appena Meno**p**rall:.....**p*

RUDOLPH

*p*Our own age lessor
Su e giù la nostra e.

MARCEL

Boast you of, my dear Sir?.....
ca - ro signor Beno - it?.....

BENOIT

*parlato*My years? Spare me I pray.
Gl'anni? Per ca - ri - tà!

RUDOLPH

(while they make Benoit chatter, they fill up his glass
immediately that it is empty)more?
-tà.

MARCEL

(lowering his voice and with mis-
chievous tone of half-spoken pro-
testing)Tòt her
L'altra

COLLINE

He says 'tis lessor more.
Ha det.to su e giù.

BENOIT

*parlato*Much more, very much more.
Di più, molto di più.*p**mf*

even-ing at Mabile I caught him In a pas-sage of
 se - ra al Ma - bil... l'han col - to in pec - ca - to d'a -

p

MARCEL

love. At Mabile. 'Toth-er even - ing I
 -mor! al Ma - bil... l'ai - tra se - - ral'han

(uneasy)
parlato

Me?
 Io!?

sf *p* *leggero* *sf* *p* *leggero*

MARCEL

caught you. De-ny? She was lovely.
 col - - to. Neghi! Bella donna! (slaps him on the shoulder)

SCHAUNARD

(half drunk suddenly) Old Bric-

BENOIT

By chance it was. Ah! ve-ry.
 Un ca - so. Ah! molto.

rit..... *mf*

tr

RUDOLPH



Old ras-cal!
Bric-co-ne!

Old rascal!
Briccone!

MARCEL



He's an oak tree. He's a
U-na quercia!...un can-

SCHAUNARD



ras-cal!
-co-ne!

(slaps him on the
other shoulder)

Old ras-cal!
Bricco-ne!

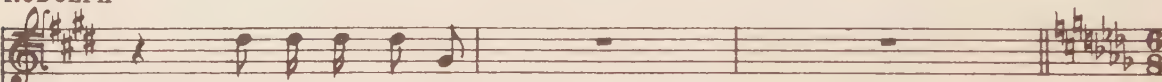
COLLINE



Vile se - du - cer!
Sedut - to - re!



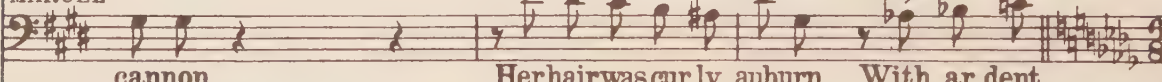
RUDOLPH



He has good taste then.
L'uomo ha buon gu - sto.

rall.

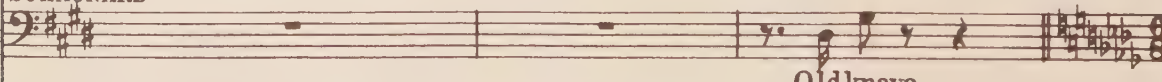
MARCEL



cannon.
-no-ne!...

Her hair was curly auburn With ar - dent
il crin ricciu - to e fulvo. Ei gon - go -

SCHAUNARD



Old knave.
Briccon!

BENOIT

(laughing)

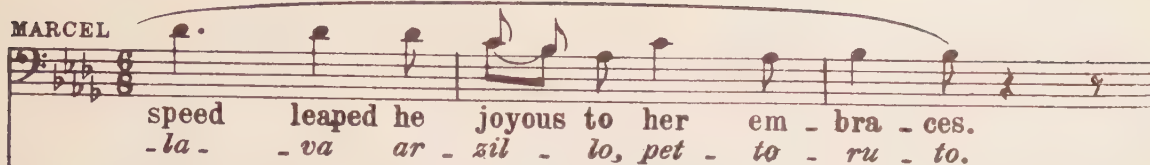


ha! ha!
ha! ha!

rall.



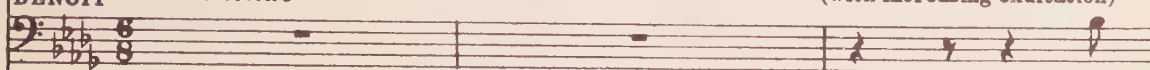
MARCEL



BENOIT

Sostenendo

(with increasing exultation)



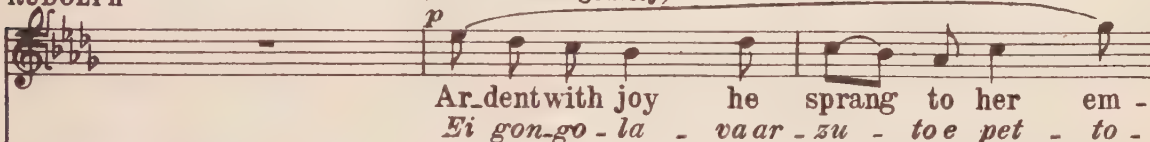
Old
Son

20 Lo stesso movimento $\text{♩} = \text{♩}$.

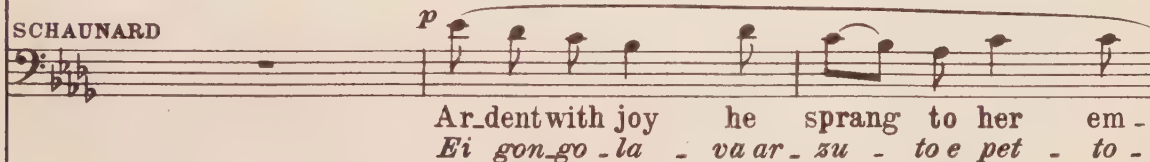


RUDOLPH

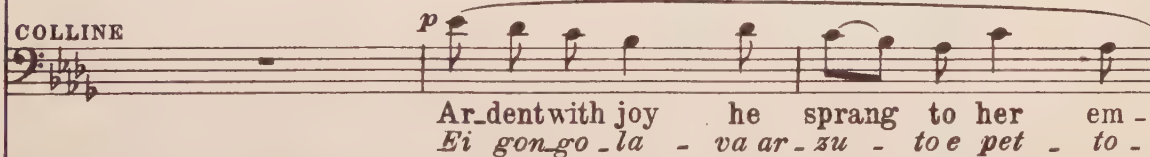
stringendo
(with ironical gravity)



SCHAUNARD



COLLINE

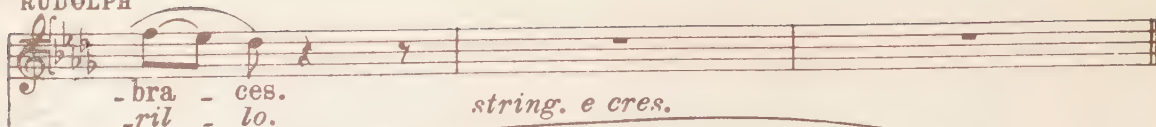


BENOIT

stringendo



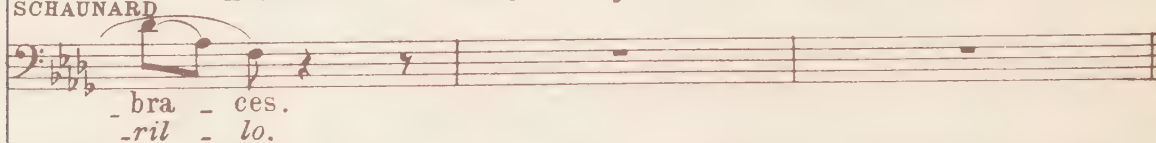
RUDOLPH



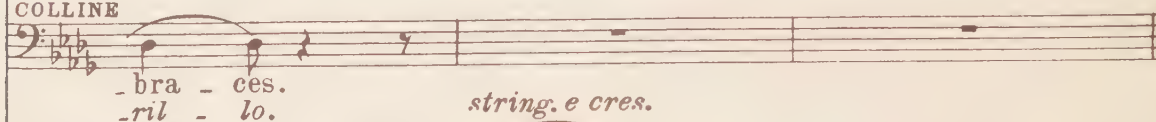
MARCEL



SCHAUNARD

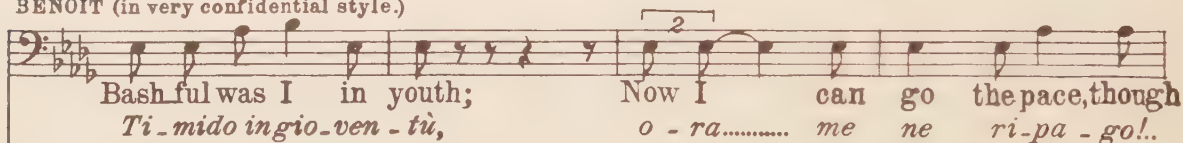


COLLINE



Più mosso

BENOIT (in very confidential style.)

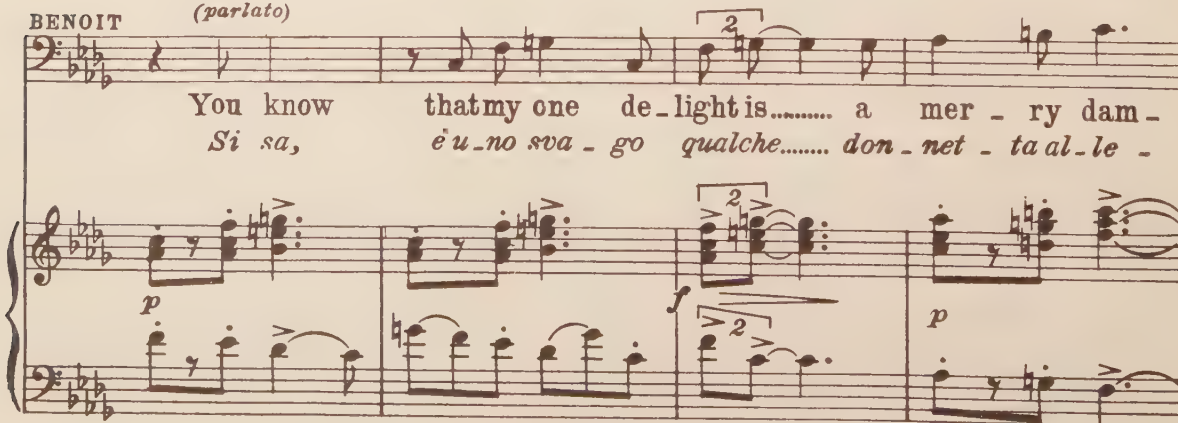


Più mosso



BENOIT

(parlato)



BENOIT

(accentuated)

Più mosso

- sel, You know I do not ask a
 - gra... e un po'... Non di-co-u-na ba-

cres. molto e string.

f

Più mosso

BENOIT

*rall.**corta**p*

whale, nor world map to study, Nor like a full moon, a face round and ruddy, But
 - le - na o un mappamon-do o un vi-so ton-do da lu - - na pie - na, ma

sf *p* *sf* *f* *rall.*

BENOIT

*Sostenuto**parlato**a Tempo*

Lean womens'
Le donne

leanness, downright leanness, No, No, No!
 ma-gra, pro-prio ma-gra, no, poi no!

Sostenuto *ff* *mf* *a Tempo* *f*

BENOIT

*poco rall:.....**Lento*

claws of tentimes are scratchy, Their temper somewhat catchy. Full of
 ma-gre songrat-ta-ca - pi e spes-so so - pra-ca-pi... e son

p *pp* *leggeriss.* *poco rall:.....* *ppp* *Lento*

Allegro ♩=152

BENOIT

aches too and mourning as my wife is my warn - ing.
 pie - ne di do - glie, per e - sem - pio mia mo - glie...

21 Allegro ♩=152

(bangs his fist down on the table and rises; the others follow his example; Benoit looks at them in bewilderment)

MARCEL

A wife poss - ess - ing, yet
 Que - st'uo - mo ha mo - glie e

Sostenuto

RUDOLPH

His vile pol - lu - tion em - pois - ons our
 E am - mor - ba, e ap - pe - sta la no - stra o.

Sostenuto

MARCEL

thoughts con - fessing im - pure.
 scon - cie voglie han nel cor!

SCHAUNARD

Foul shame!
 Orror!

COLLINE

Foul shame!
 Orror!

Sostenuto

(Benoit staggeringly rises and tries in vain to speak)

honest abode.

-nesta magion! *string.*

MARCEL

With perfume we must fumigate!

> *Si abbru-ci del-lo zuccherò!*

SCHAUNARD

Hence!
Fuor!

Mo-
È

COLLINE

Hence!
Fuor!

Drive him forth, the reprobate.
Si di-scacci il re-probo!

string. e incalzando

cres.

RUDOLPH

(They surround Benoit, and gradually push him to the door)

Be si-lent.
Si-len-zio!

MARCEL

Be si-lent.
Si-len-zio!

SCHAUNARD

-ral-i-ty of-fend-ed
la mo-ra-le of-fe-sa

Hence ex-pels you.
che vi scac-cia!

COLLINE

Be si-lent.
Si-len-zio!

(gridando)

BENOIT

But say,
Io di...

I say.
to di...

f incalzando

ff

p

MARCEL

Be silent.
*Silenzio!*Out, your lord - ship,
Via, si - gno - re!

SCHAUNARD

Be silent.
*Silenzio!*Out, your lord - ship,
Via, si - gno - re!

COLLINE

Be silent.
*Silenzio!*Out, your lord - ship,
Via, si - gno - re!

BENOIT

(continually more bewildered)

Sirs, I beg you.
*Miei si - gno - ri...**incalz. e cres.**ff*RUDOLPH (pushing Benoit outside the door)
*Sostenuto a Tempo*Hence a - way!
Via di qua!

MARCEL

Hence a - way!
Via di qua!

SCHAUNARD

Hence a - way!
Via di qua!

COLLINE

Hence a - way!
Via di qua!
Sostenuto a Tempo

RUDOLPH

(all standing at the door, looking towards the landing of the staircase)

*Meno**p**rall:.....*

Wish we your Lord - ship a pleas - ant Christmas.

...E buo - na se - ra a vo - stra si - gno -

rall:.....

MARCEL

Wish we your Lord - ship a pleas - ant Christmas.

...E buo - na se - ra a vo - stra si - gno -

rall:.....

SCHAUNARD

Wish we your Lord - ship a pleas - ant Christmas.

...E buo - na se - ra a vo - stra si - gno -

rall:.....

COLLIN

Wish we your Lord - ship a pleas - ant Christmas.

...E buo - na se - ra a vo - stra si - gno -

*Meno**ff**pp**dim:..... e rall:.....*RUDOLPH (returning to the centre of the scene)
(laughing)*a Tempo*

-eve. Ah! ah! ah! ah!

MARCEL -ri... Ah! ah! ah! ah!

a Tempo (laughing)

-eve. Ah! ah! ah! ah! I have paid the last quart-er.

MARCEL -ri... Ah! ah! ah! ah! Ho pa - ga - to il tri - me - stre!

a Tempo (laughing)

-eve. Ah! ah! ah! ah!

COLLIN -ri... Ah! ah! ah! ah!

a Tempo (laughing)

-eve. Ah! ah! ah! ah!

-ri... Ah! ah! ah! ah!

*a Tempo**p deciso*

Allegretto ♩ = 116

MARCEL

Long live the spend-er!
Vi - va chi spen - de!

SCHAUNARD

In the Quartier La - tin Mo - mus a - waits.
Al Quartie - re La - tin ci at - ten - de Mo - mus.

[22]

Allegretto ♩ = 116

*m.d.**pp*

RUDOLPH

(They divide the money on the table.)

We'll di - vide.
Di - vi - diam!

SCHAUNARD

We'll the boo - ty di - vide.
Di - vi - diamo il bot - tin!

COLLINE

We'll di - vide.
Di - vi - diam!

*rall:**Meno*

MARCEL

(holding out a cracked mirror to Colline)

muovendo

Beauty is a gift
Là ci son bel - tà

heav - en - des - cend - ed;
sce - se dal cie - lo.

Now you are rich, to
Or che sei ric - co,

*Meno**p**muovendo*

MARCEL

51

rit.

de-cen-cy pay tri-bute, Bear! have your mane at-tend-ed.
 bada al-la de-cen-za. Or-so, rav-via-ti il pe-lo.

rit. col canto

a Tempo

COLLINE

rit.

The first chance can find I will make ac-quaintance with a beard e-
 Fa-rò la co-no-scen-za la pri-ma vol-ta d'un bar-bi-ton.

a Tempo

p

rit.

COLLINE

a Tempo

-ra-ser.
-so-re.

To guide me to the monstrous outrage of a barber's
 Gui-da-temi al ri-di-co-lo ol-traggio d'un ra-

a Tempo

f

COLLINE

wea-pon.
-so-io.

Let's
An-

pp

RUDOLPH

MARCEL (humorously) *p* *Io*

SCHAUNARD (humorously) *f* *We go! An-diam!* *p*

COLLINE *We go, An - diam!* *we go! an - diam!* (humorously) *p*

go..... -diam!... *We go! Andiam!*

RUDOLPH Andantino $\text{♩} = 92$

stay here, finish must I the ar-ticle for my new jour-nal The
re - sto per ter-mi-nar l'ar-ti-co-lo di fon-do del "Ca -

23 *pp*

RUDOLPH

Beaver?" Five minutes only, I know well the work.
-storo!" Cin-que minuti. Co - nosco il mestier.

MARCEL

Be quick, then.
Fa pre - sto.

COLLINE

We'll await you
T'aspetterem dab.

RUDOLPH

(takes a light from the table
and goes to open the door; Mar-
cel, Colline and Schaunard go
out and descend the staircase.)

Five minutes on - ly
Cin-que mi-nu-ti.

MARCEL

De-lay and you'll hear the chorus.
Se tar-di, u-drai che co-ro!

COLLINE

at the porter's lodge.
-bas-so dal por-tier.

SCHAUNARD

Allegro vivo. (I. tempo)

You must cut short the Beaver's growing tale!
Ta-glia cor-ta la co-da al tuo Ca-stor!

24 **Allegro vivo. (I. tempo)**

MARCEL

(from without)

Look to the stair-case;
Occhio al-la sca-la.

RUDOLPH

(on the landing near the open door
holding up the candle)

Go slowly!
A - da-gio!

MARCEL

keep well to the handrail.
Tienti al-la rin-ghie-ra.

(the voices of Marcel, Schaunard and Colline continually receding)
(from without)

SCHAUNARD

COLLINE

(from without)

May the por-ter be
Ma-le-det-to por-

How plagu-ing dark tis!
E bu-io pe-sto!

SCHAUNARD

damned!
- tier!

COLLINE

(crying out)

I have tumbled!
Ac-ci-den-ti!

(noise as of one falling)

RUDOLPH

rapidamente

Col-line, are you dead yet?
Col-li-ne, sei mor-to?

MARCEL

(further off)

Come quickly!

Vien presto!

COLLINE (in the distance from the bottom of the staircase)

Not this time!

Non an - cor!

(Rudolph shuts the door, puts down the light, clears a corner of the table, places on it pen and paper, then sits down and sets himself to write after having put out the other candle which had remained burning.)

a Tempo

pp

25

Allegretto

(writes, breaks off, thinks, turns again to write)

pp

(Is restless, destroys the writing and throws

mf

RUDOLPH

down the pen)

(to himself)

(A timid knock on the door is heard)

I'm out of humour!

Non sono in ve - na.

Lento

(without)

MIMI

Pardon. Excuse me. My candle's gone
Scusi. Di grazia, mi s'è spento il

RUDOLPH

Who's there? 'Tis a lady!
Chi è la!? U-na donna!

Lento

ppp

MIMI

out. Pray, would you? No, I thank you!
tume. Vor - reb - be? Non occor - re.

RUDOLPH (runs and opens)

has it? Pray, be seated a moment.
Ecco. S'accomodi un momento.

MIMI

All^o agitato
 (enters, but is seized with a fit of coughing)

RUDOLPH (pressing)

I beg you enter. Are you not well?.....
La prego, entri. Si sen - te ma - le?

All^o agitato

poco rit.

espressivo

(coughs)

No...
No...Nothing.
nul - la.

RUDOLPH

You are quite pale!
Im - pal - li - di - sce!*accelerando*

MIMI

poco rall.(swoons, and Rudolph has hard-
ly time to support her and place
her on a chair while she dropsMy breath!.. 'tis the staircase...
Il re - spir..... Quelle sca - le...*poco rall.*
*pp**pp*

her candlestick and key)

RUDOLPH

(Embarrassed)
a piacere

(goes to fetch

What can I do to aid her? Ah!
Ed o - ra co - me fac - cio?.. Co -**Allegretto sostenuto**

(looking at her with great interest)

RUDOLPH

water and sprinkles it on her face)

*Lento a piacere*this!
- si!How ve - ry pale her face is!
Che vi - so d'am - ma - la - ta!**Allegretto sostenuto***pp**col canto*

Andante moderato $\text{♩} = 88$

MIMI

(revives)

RUDOLPH

Yes!

Sì.

26

Andante moderato $\text{♩} = 88$

Do you feel better?

Si sen-te meglio?

Here'tis ve - ry

Qui c'è tan - to

RUDOLPH

(Mimi makes signs in the negative)

chil - ly, Nearer the fire be seated an instant!
fred - do. Seg - ga vi - ci - no al fuoco... A - spet - ti...

A lit - tle
un po' di

MIMI

pp

Thank you!
Gra - zie.

Not so much, please!
Poco, po - co.

Thank you!
Gra - zie.

RUDOLPH

(gives her a glass and pours out wine)

wine
vi - no...

For you.
A lei.

Like this?
Co - sì?

pp

MIMI (drinks)

(rising, looks for her candlestick)

59

lento
RUDOLPH

Now please al_low me to light my candle, I'm feeling much
O - ra per_metta che accenda il li-me. È tut-to pas-

How lovely a maiden!
(Che bella bam-bi-na!)

MIMI

better.
_sa-to.

Yes!
Sì!

(prepares to go)

Thank you!
Gra-zie.

RUDOLPH

(sees the candlestick on the floor, picks it up, re-
lights it and hands it to Mimi without speaking.)

What? so quickly?
Tan-ta fret-ta?

MIMI

Now, good evening.
Buona se-ra.

RUDOLPH (accompanies her to the door)

rall.
dolce

(outside)
a piacere

Oh! how
Oh! sven-
(returns suddenly
to the table)

Now, good evening.
Buona se-ra.

27

pp

rall.

col canto

t

115462

t

Un poco più mosso ♩=126

MIMI

(re-entering, but stops on the threshold of the door which remains open)

stu - - pid, how stu - pid, the key of my poor cham - ber,
 - ta - - ta, sven - ta - ta! La chiu - ve del - la stan - za

Un poco più mosso ♩=126

p con agitazione

MIMI

where can I have left it?
 do - ve l'ho la - scia - - ta?

RUDOLPH

Come, stand not in the door - -
 Non sti - a sul - l'u - -

mf

MIMI

(Mimi's light goes out)

Good gra - cious!
 Oh Di - o!

RUDOLPH

- way, your can - dle is flick' - ring in the wind.....
 - scio; il lu - me va - cil - la al ven - - to.

dolce

please light it just once more!

Tor - ni ad ac - cender - lo.

RUDOLPH

(Runs with his candle, but as he nears the door his light too is blown out; the room remains in darkness.)

Oh dear!

Oh Dio!...

Now there's mine gone

An - che il mio s'è

MIMI

(groping about she reaches the table and deposits the candlestick)

Ah!

and the key where can it be?

Ah!

e la chiave o - ve sa - rà?

RUDOLPH

(finds himself near

out, too.
spen - to!

What a
Bu - io

MIMI

I'm so sor - ry.

Di - sgrazia - ta!

RUDOLPH

(the door and fastens it)

nuisance!
pe - sto!

Where can it be?.....
O - ve sa - rà?.....

(with politeness, and advancing cautiously)

MIMI

Pray for - - give your tiresome little neigh-bour.
Im - - por - - tu - na è la vi - ci - na...

28

MIMI

p

Pray for - give your tire - some
Im - por - tu - na è la vi -

RUDOLPH (Turns where he hears the voice)

Nothing, I as - sure you!
Ma le pa - re!...

MIMI

(looks for the key on the floor, sliding over it)

neigh - bour.....
 - ci - na.....

RUDOLPH

p

Do not men - tion it, I pray you.
Co - sa di - ce, ma le pa - re!

MIMI



Look for it.
Cer - chi

RUDOLPH



(knocks against the

29

I'm look - ing!
Cer - co.

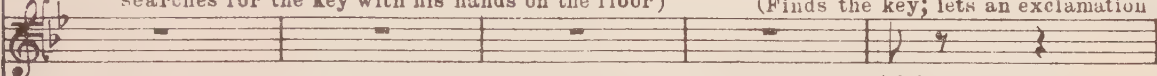
*dolce**dolce e legato*

MIMI



RUDOLPH

Where can it be? Have you found it?
table, deposits his candlestick and O - ve sa - rà?.. L'ha tro - va - ta?..
searches for the key with his hands on the floor) (Finds the key; lets an exclamation



Ah!
Ah!



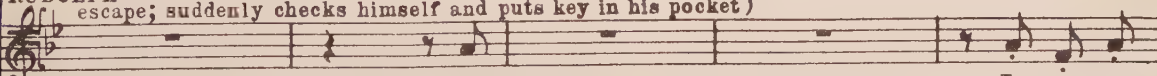
MIMI



I think so.
Mi par - ve...

RUDOLPH

(escape; suddenly checks himself and puts key in his pocket)



No!
No!

In ve - ry.
in ve - ri -



MIMI

(searches by feeling)

Found it?

RUDOLPH

Cer - ca? (feigns to search;

truth.
-tà!*rit.**a Tempo**rall. un poco**f**p*

RUDOLPH

but guided by Mimi's voice and movement, tries to approach her)

Not yet!

Cer - co!

(Mimi stoops to the floor,

f espressivo
*rall.**p*MIMI continually feeling; at this moment Rudolph ap-
-proaches her, and stooping, his hand meets Mimi's)*Andantino affettuoso* ♩=58

RUDOLPH

Ah!

Ah!

(holding Mimi's
dolcissimo

30

Andantino affettuoso ♩=58 Your
Che*dim. e rall. stentate**pp**sfs*

RUDOLPH

ti-ny hand is frozen! Let me warm it in to life. Our search is
ge-li-da ma-ni-na, se la la-sci riscal-dar. Cer-car che

pp

RUDOLPH

use-less; In darkness all is hid-den.
gio-va? Al bu-io non si tro-va.

m.s.

RUDOLPH

Ere long the light of the moon shall
Ma per for-tu-na è una not-te di

RUDOLPH

rall:..... affrett. poco rit:.....

(Mimi tries to withdraw her hand)

aid us,..... Yes, in the moon-light our search let us con-tin-ue. So
lu-na,..... e qui la lu-na l'ab-bia-mo vi-ci-na. A-

rall:..... affrett. poco rit:.....

RUDOLPH

a Tempo

list-en, pretty maiden, while I tell you in a mo-ment Just who I
 -spet-ti si-gno-ri-na, le di-rò con due pa-ro-le chi son, chi

pp a Tempo *m.s.* poco rall.....

RUDOLPH

am, What I do, and how I live.....
 son, e che fac-cio, co-me vi-

pp a Tempo *poco affrett.* a Tempo

(Mimi is silent; Rudolph lets go her hand, when recollecting she finds a chair, into which she drops as if overcome by emotion)

RUDOLPH

rall:.....

-vo. Shall I? I
 Vuo - - - le? Chi

pp *rall:*..... *Red.* *

RUDOLPH

Andante sostenuto

31 am, I am, I am a po-et. What's my em-
 son? chi son? Sonoun po-e-ta. Che co-sa

Andante sostenuto *p* *f* *pp*

RUDOLPH

-poyment? Writ-ing! Is that a liv-ing? Hardly!
fac-cio? *Scri - vo. E co-me vi - vo?* *Vi - vo.*

p espress. *f* *rall:.....*

RUDOLPH

Andante lento ♩ = 52

32 I've wit tho' wealth be wanting; Ladies of rank and
dolce *Andante lento ♩ = 52* *In po-ver-tà mia lie-ta scia-lo da gran si-*

p *pp*

RUDOLPH

fashion...all inspire me with passion, In dreams and fond ill-us-ions or castles in the
- gno-re... rime ed in-ni d'a-mo-re. Per so-gni e per chi-me-re e per castelli in

pp

RUDOLPH

*allarg.**rit. con molti, espress.*

air..... Richer is none on earth than I! Bright
a-ria.... *l'a-ni-ma ho mi-lìo-na* *- ria.* *Tu -*

cres. *allarg.* *f* *rit.*

ppp

RUDOLPH

eyes as yours, be - lieve me,..... Steal my price-less
 lor dal mio for - zie - re..... ru - ban tutti i gio -

Sostenendo largamente

P con grande espress.

RUDOLPH

jew - els In Fan - cy's store - house cher - ish'd. Your
 - iel - li due la - dri:gli oc - chi bel - li. V'en -

dolciss.

RUDOLPH

ro - guish eyes have robb'd me, Of all my dreams be.reft me,
 - trar con voi pur o - ra, ed i miei so - gni usa - ti

dolciss.

p

poco allargando

RUDOLPH *con anima*

dreams that are fair yet fleet.ing..... Fled are my tru - ant
 e i bei so - gni mie - i..... to - sto si di - le -

poco allargando

p

dolciss. molto rall. a Tempo

fan - cies, Regrets I do not cher - ish.
 - guar !..... Ma il fur - to non m'ac - co - ra
 stent.

[33]

dim. molto rall. a Tempo pp

Opp.

break - ing, now gold - en love is
 stan - za la spe - is

allarg.

RUDOLPH

For now..... life's rosy morn is break - ing, now gold - en love is
 poi - ché,..... poichè v'ha pre - so stan - za la dol - ce spe -

f con anima

cres. allarg.

wak - ing !.....
 - ran - za !.....

RUDOLPH

wak - ing !.....
 - ran - za !.....

Now that I've told my sto - ry,
 Or che mi co - no - sce - te

[34]

ppp allarg. sempre

RUDOLPH

*con anima
stentando**allarg.*

pray tell me yours, too, tell me frankly, who are you?
par-la - te vo - i, dehlpar-la - te. Chi sie - te?

pp *f con anima* *allarg. p*

RUDOLPH *rall.*

(Mimi a little hesitating, but decides to speak)

Say will you tell?.....
Vì piac - cia dir !.....

pp *col canto* *ppp allarg. e dim. molto*

MIMI

(still seated)
*con semplicità**Andante lento* ♩ = 40

Yes. They call me Mi - mi, But my name is Lu -
Sì. Mi chia - ma - no Mi - mè, ma il mio no - me è Lu -

35 *Andante lento* ♩ = 40

pp *p* *pp*

MIMI

- ci - a..... My sto - ry is a short one..... Fine sat - in
- ci - a..... La sto - ria mia è bre - ve..... A te - la o a

ppp *p*

stuffs or silk I deft-ly em - broi-der; I am content and
 se - ta ri - camo in ca-sa e fuo - ri... Son tran-quil - la e

espress.
pp

hap - py, The rose and li - ly I make for pas - time.... These
 lie - ta ed è mio sva - go fur gi - gli e ro - se..... Mi

pp
rall:.....

Andante calmo ♩ = 54
dolcemente

flow-ers give me pleasure as in magical accents They speak to me of
 piaccion quel - le co - se che han st dolce ma - li - a, che par - la - no d'a-

36 Andante calmo ♩ = 54
dolce
molto piano

MIMI

love, of beau-teous spring-time..... Of
 - mor, di pri - ma - ve - re,..... che

rit.
col canto
pp

MIMI

fan - cies and of vi - sions bright they tell me,..... such as
 par - la - no di so - gnie di chi - me - re,..... quel - le

pp

MIMI

a Tempo

po - ets, and on - ly po - ets know, Do you hear me?
 co - se che han nome po - e - si - a... Lei m'in - ten - de? (moved)

RUDOLPH

a Tempo

Yes.
Sì.

rall:..... *rall:.....*

MIMI

Lentamente

They call me Mi - mi, But I know not why!
 Mi chiama - no Mi - mi, il per - chè non so.

Lentamente
molto espressivo *pp* *pp* *pp*

Allegretto moderato ♩ = 144

MIMI

con semplicità

All by my - self I take my frugal sup - per; To mass not oft re -
 [37] So - la, mi fo il pran - zo da me stes - sa. Non va - do sempre a

Allegretto moderato ♩ = 144
p

MIMI

poco rall:..... a piacere

-pair-ing, Yet oft I pray to God. In my room live I lone-ly,
mes-sa ma prego assai il Si-gnor. Vi-vo so-la, so-let-ta,

pp poco rall:..... col canto

MIMI

a Tempo

Up at the top there in my lit-tle cham-ber A-bove the
là in u-na bian-ca ca-me-ret-ta: guar-do sui

a Tempo
p

MIMI

*poco rall:.....**Andante molto sostenuto**con molta anima*

housetops so lof-ty. Yet, when the frost is
tet-ti e in cie-lo, ma quando vien lo

poco rall:.....
pp
38
pp

MIMI

ov-er, There first the sunlight greets me.....
sge-lo il pri-mo so-le è mi-o.....

cres. poco a poco

MIMI *con grande espansione* *allarg.*

Spring's first sweet fra-grant kiss is mine!..... is
 il pri - mo ba - cio del - l'a - pri - - le è

allarg.

MIMI *a Tempo con espansione intensa* *rall.....*

mine!..... Her first bright sun - beam is
 mi - - o!..... il pri - - mo so - - le è

dim. *pp a Tempo* *rall:.....*

MIMI *I. Tempo andante agitando appena* *Sostenendo*

mine! A rose, as her pe - tals are ope - ning, Do I tenderly
 mi - - o! Ger - moglia in un va - so u - na ro - sa... Foglia a foglia la

I. Tempo andante agitando appena

pp *Sostenendo*

MIMI *allarg.* *ten.*

cher - ish. Ah! What a charm lies for me in her
 spi - o! Co - sì gen - til il pro - fu - mo d'un

allarg. *col canto*

p

frag - rance!..... A - las! those flow'rs I
fior..... Mai fior ch'io fac - cio, ah!

calmo come prima *pp* *ppp*

make, The flow'rs I fa - shion, a - las! they have no
-mè!..... i fior ch'io fac - cio, ah! - mè, non han - no o -

poco rit:

senza rigore di tempo con naturalezza *10*

per - fume! More than just this I cannot find to tell you,
-do - re! Altro di me non lesa-pre-i narra-re:

a Tempo *rall:*

pp

5 *rall.* *4*

I'm a tiresome neighbour that at an awkward moment intrudes up on you.
so - no la sua vi - ci - na che la vien fuo - ri d'ora a impor - tu - nare

(At the shouts of his friends Rudolph is annoyed)

Allegretto ♩ = 100

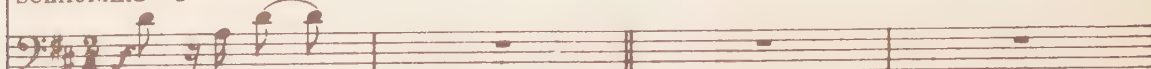
MARCEL

a piacere

Hallo! you hear not!

O - là. Non sen - ti?

(From the courtyard)

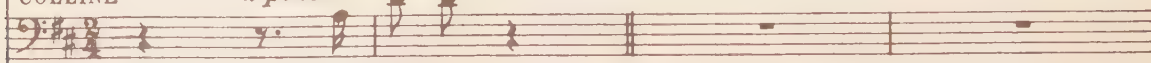
SCHAUNARD *a piacere*

Eh! Rudolph!

Ehi! Rodol - fo!

(from below)

COLLINE

a piacere

Ho! Ru - dolf!

Ro - dol - fo!

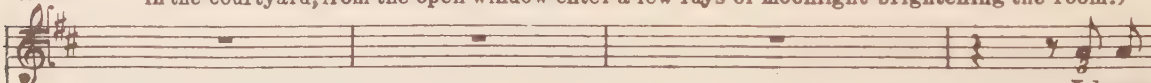
39

Allegretto ♩ = 100



(Getting more annoyed, Rudolph finds his way to the window and opens it to answer his friends in the courtyard; from the open window enter a few rays of moonlight brightening the room.)

RUDOLPH

I have
Scrive an

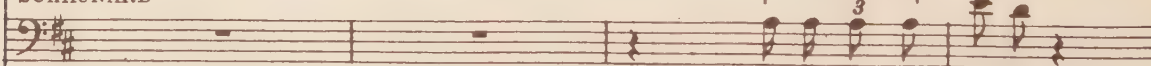
MARCEL



Don't dawdle!

Lu - ma - ca!

SCHAUNARD



Do not tar - ry, idler?

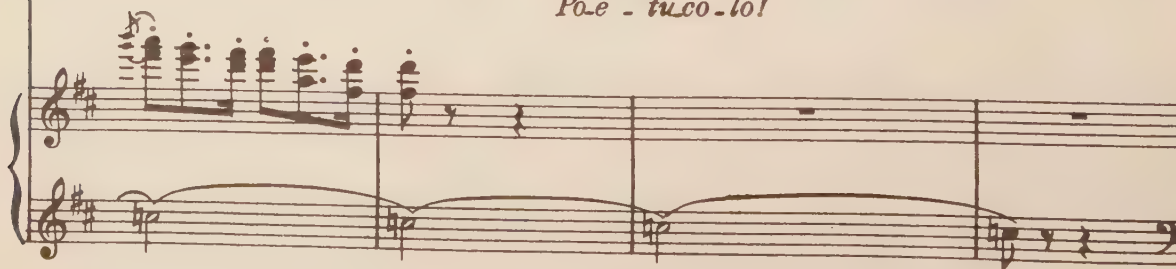
Ac - ci - den - ti - al pigro!

COLLINE



Poe - taster, come!

Po - e - tu - co - lo!



Who are they?

Chi son?

(Turning to Mimi)

still three lines to finish.

...cor tre righe a vo-lo.

My friends.

A - mi-ci.

SCHAUNARD

Come, or you will

*Sen-ti - rai le**pp stacc.**pp*

RUDOLPH

I'm not lone-ly, we are

Non son so - lo. Siamo in

MARCEL

What do you there so lone-ly?

Che te ne fai lì so - lo?

SCHAUNARD

catch it!
tue.....(remains still at
the window to
make sure of his
friends going.)

RUDOLPH

3 a Tempo

two, so to Mo-mus, on. There keep us places; we will follow quickly.

du-e. Andate da Mo-mus, te-ne-te il posto, ci sa-remo to-sto...

a Tempo

40

pp

(Mimi goes still nearer to the window, so that the moon's rays fall upon her)

MARCEL *(gradually departing)*
p
 Mo-mus, Momus, Mo-mus, Gently and soft-to sup-per let us
 Mo-mus, Momus, Mo-mus, zit-tie di-scre-ti andia-mo-ce-ne

SCHAUNARD
p
 Mo-mus, Momus, Mo-mus, Quiet and soft-ly we'll to sup-per
 Mo-mus, Momus, Mo-mus, zit-tie di-scre-ti andia-mo-ce-ne

COLLINE
p
 Mo-mus, Momus, Mo-mus, Soft-ly and quiet we'll to sup-per
 Mo-mus, Momus, Mo-mus, zit-tie di-scre-ti andia-mo-ce-ne

MARCEL *perdendosi*
 go..... And po-etry let flow.....
 via..... Tro-vò la po-e-sia!.....

SCHAUNARD
 go. Momus, Mo-mus, Momus, Mo-mus, Momus!
 via. Momus, Mo-mus, Momus, Mo-mus, Momus!

COLLINE *perdendosi*
 go. Momus, Mo-mus, Momus, Mo-mus, Momus!
 via. Momus, Mo-mus, Momus, Mo-mus, Momus!

Largo sostenuto ♩ = 58

79

RUDOLPH

(Turning, Rudolph sees Mimi as if wreathed in light and contemplates her ecstatically)

p *3* *dolciss.*

Lovely maid in the moon - light..... Your face en-
O so - a - ve fan - ciul - la,..... o dol - ce

MARCEL

And poe - try let flow.....
Tro - vò la po - e - si - a.....

41

Largo sostenuto ♩ = 58

pp

RUDOLPH

- tran - cing like radiant se - raph from on high ap - pears.....

MARCEL

vi - so di mi - te cir - con - fu - so al - ba lu - nar,.....

RUDOLPH

As thus I watch you,..... The dream that I would ev - er, ever dream re -
in te, rav - vi - so..... il so - gno ch'io vor - re - i sem - pre so -

f

(with emotion)
con anima

MIMI

Love a lone o'er
Ah! tu sol co-

RUDOLPH

- turns.
- gnar!Heart to heart, and
Fre- - mon già nel-

fff largamente sostenuto



MIMI



heart has sway.....

Ah Love! to thee do we sur-

RUDOLPH



mandi, a - mor!.....

tu sol co-man - di, a-

Soul to soul, Love binds us in his fet- ters.

- l'a - ni - ma..... le dol - cez - ze e - stre - me.



p espressivo



MIMI



- ren - der.....

sostenendo

RUDOLPH



- mo - re!.....

(placing his arm round Mimi)

Love now shall rule..... our
Fre - mon nel - l'a - ni - ma.....

(yielding to her lover's embrace)

81

MIMI *mormorando*

RUDOLPH

Sweet to my soul the magic voice of love its mu- sicchant eth Life's

Oh! co-me dol - ci sen - do - no le sue lu - sin - ghe al co - re... *fu*

hearts..... a lone..... shall rule our hearts a lone..... Life's

..... dol - ce - zze estre - me,..... fre - mon dol - ce - zze estre - me, *no!*

poco stent.

MIMI

Sempre più sostenuto

(disengaging herself)

fair - est flower is love.....

No, I pray you!

RUDOLPH

sol co - man - dia - mor!.....

(kisses Mimi)

No, per pie - tà! *dolcisissimo*

fair - est flower is love.....

My

ba - cio fre - mea - mor!.....

Sei

Sempre più sostenuto

42

ppp m.d.

m.s.

Red.

** Red.*

MIMI

Your comrades a - wait you.

RUDOLPH

V'a - spet - tan - glia - mi - ci...

sweet heart!.....

mi - a!.....

Do you then dis -

Già mi man - di

ppp

MIMI

(hesitating)

I should like - no, I dare not...
 Vorrei dir... ma non o - so...

RUDOLPH

(gently)

- miss me?
 vi - a?

Say!.....
 Di'.....

ppp armonioso *pppp m.d.*

Red. *

MIMI

rit:.....
 (coquettishly)

Calmo

Could I not come with you?
 Se ve-nis - si con voi?

RUDOLPH

(surprised)

What? Mi-mi!
 Che?... Mi-mi!

Calmo

43

*espress.**poco affrett.*

col canto *pp*

RUDOLPH

(insinuatingly)

It would be much more pleasant here to stay, outside 'tis
 Sa-reb - be co - si dol-ce re-star qui. C'è freddo

3 *7* *3*

MIMI (With great abandon) *rall:..... rit. molto.....*

I'll be al- ways near you!
Vi sta-rò vi - ci - na!...

RUDOLPH

chil - ly.
fu - ri... On re.
Eal ri.

rit. molto

rall. e dim. molto

pppp

MIMI (archly) $\text{♩} = 58$ (gives her arm to Rudolph)

Who knows, sir? Very well, I o -
Cu - rio - so!... (very gracefully to Mimi) Obbedi - sca, si -
dolciss.

RUDOLPH (lovingly aids Mimi to put on her shawl) *p*

- turning? Take my arm, my lit - tle maiden
- tor - no? Danmi il bracciomi a pic - ci - na....

$\text{♩} = 58$

pp *pp dolciss.*

MIMI (They go arm in arm to the door) *sostenuto* (with abandon) (they go out)

- bey!..... I love thee.....
- gnor!..... Io t'a - - mol!.....

RUDOLPH *pp sostenuto*

You love me? Say.....
Che m'a - - mi di!.....

sostenuto *m.s.*

MIMI (behind) *perdendosi*

My love, My love!..... My
A - mor! A - mor!..... *A -*

RUDOLPH (behind) *perdendosi*

My love, My love!..... My
A - mor! A - mor!..... *A -*

ppp *allargando*

MIMI *pp perdendosi* (curtain)

love!.....
-mor!.....

RUDOLPH *pp perdendosi*

love!.....
-mor!.....

pppp *m.s.* *molto rall. e dim.*

due Red.

End of Act. I.

"... Gustave Colline, the great philosopher; Marcel, the great painter; Rudolph, the great poet; and Schanard, the great musician - as they were wont to style themselves - regularly frequented the Café Momus where, being inseparable, they were nicknamed the four musketeers.

Indeed they always went about two together, played together, dined together, often without paying the bill, yet always with a beautiful harmony worthy of the Conservatoire Orchestra."

Mademoiselle Musetta was a pretty girl of twenty...

Very coquettish; rather ambitious; but without any pretensions to spelling.

Oh, those delightful suppers in the Quartier Latin!

A perpetual alternative between a blue brougham and an omnibus; between the Rue Breda and the Quartier Latin.

Well, what of that? From time to time I feel the need of breathing the atmosphere of such a life as this. My madcap existence is like a song; each of my love-episodes forms a verse of it; but Marcel is its refrain.

"... Gustavo Colline, il grande filosofo; Marcello, il grande pittore; Rodolfo, il grande poeta; e Schanard, il grande musicista - come essi si chiamavano a vicenda - frequentavano regolarmente il Caffè Momus dove erano soprannominati: I quattro Moschettieri: perchè indivisibili.

"Essi giungevano infatti e giuocavano e se ne andavano sempre insieme e spesso senza pagare il conto e sempre con un «accordo» degno dell'orchestra del Conservatorio."

"Madamigella Musetta era una bella ragazza di venti anni...

"Molta civetteria, un pochino di ambizione e nessuna ortografia...

"Delizia delle cene del Quartiere Latino..."

"Una perpetua alternativa di brougham bleu e di omnibus, di via Breda e di Quartiere Latino.

"- O che volete? - Di tanto in tanto ho bisogno di respirare l'aria di questa vita. La mia folle esistenza è come una canzone; ciascuno dei miei amori è una strofa, - ma Marcello ne è il ritornello. -"

SECOND ACT

87

IN THE LATIN QUARTER

A conflux of streets; where they meet, a square flanked by shops of all sorts; on one side, the Café Momus.

CHRISTMAS EVE

A vast, motley crowd; soldiers, serving-maids; boys, girls, children, students, work girls, gendarmes etc. etc. Outside their shops vendors are bawling, inviting purchasers. Aloof from the crowd, Rudolph and Mimi walk up and down; Celine is near a rag shop. Schaunard stands outside a tin-ker's buying a pipe and a horn. Marcel is being hustled hither and thither. Sundry townsfolk are seated at a table outside the Café Momus. It is evening. The shops are decked with tiny lamps; a huge lantern lights up the entrance to the Café.

$\text{♩} = 112$
Allegro focoso
in due

m.s. fff marcatisimo

f

HAWKERS

Bass I. (shouting) *ff*

(outside their shops)

Bass II. *ff*

Come, buy my o-ranges!
A - ran-ci, dat-te-ri!

Sopran

Come, buy my o-ranges!
A - ran-ci, dat-te-ri!

Tenori

(including students, workgirls, townsfolk and others)

Ah!.....
Ah!.....

STREET ARABS

What.....
Quan -

ff

Fine ap-ples! look at them!
A - ran-ci, nu-no-ii!

THE CROWD

1

ff

Hot roasted chest_nuts. Trinkets and cros_ses, Fine hard - bake!.....
Cal - di i mar - ro - ni. Nin - no - li, cro - ci. Tor - ro - ni!.....

Hot roasted chest_nuts. Trinkets and cros_ses, Fine hard - bake!.....
Cal - di i mar - ro - ni. Nin - no - li, cro - ci. Tor - ro - ni!.....

Ah!.....
 Ah!.....

a rack - et! What up_roar!
 - ta fol - la! Che chias-so!

Hot roasted chest_nuts! ex - cellent tof - fee and hardbake!
Cal - di i mar - ro - ni e ca - ra - mel - le. Tor - ro - ni!

HAWKERS

..... Cream foam - ing and froth - y!.....
 Pan - na mon - ta - ta!.....

..... Fine hard - bake! Fine hard - bake!.....
 Oh! la cro - sta - tal!.....

(Curtain rises)

HAWKERS

THE CROWD

VUOTA (some)

Try our can - dy!
Ca - ra - mel - le! (some)

Flow'rs for the
Fio - ri alle

What an up - roar!
Quan - ta fôl - la!

STREET ARABS

Run a -
Su, cor -

2

VUOTA

ff

(others)

(some)

Try our can - dy!
La cro - sta - ta!

Fat larks and or - to - lans!
Frin - guel - li, pas - se - ri!

(others)

(some)

la - dies!
bel - le!

Cream for the ba - bies!
Pan - na mon - ta - ta!

Look at them!
Dat - te - ri!

(some)

(others)

Hold fast to me, what up - roar!
Strin - gi - ti a me, che chias - so!

(some)

(others)

- long!
- riam!

Hold fast to me.
Strin - gi - ti a me.

Haste a - long!
Su, cor - riam!

Swiftly let us haste a - long!
Su, cor - ria - mo, su, cor - riam!

(some) (others)

Hot roasted chest-nuts! ex-cell-ent
Cal-di i mar-ro-ni! Pan-na, tor.

(some) (others)

Look at our tof-fee! Look at our
Lat-te di coc-co! Oh! la cro-

(all)

Come, let us pass, let us pass!
Da-te il pas-so, cor-riam!

(all)

Come, let us pass, let us pass!
Da-te il pas-so, cor-riam!

(some) (others)

Look at our ap-ples! Look at our
Dat-te-ri, a-ran-ci! Lat-te di

hard-bake!
-ro-ni!

can-dy!
-sta-ta!

What a rack-et-ing, let us go!
Quan-ta fol-la! su, par-tiam!.....

What a rack-et-ing, let us go!
Quan-ta fol-la! su, par-tiam!.....

(all)

chest-nuts!
coc-co!

Hot roasted
Cal-di i mar

ff

a 115494 *a*

(all)

Rich cream and froth-y! Chocolate and
Pan - na mon - ta - ta, nin - no - li, tor -

(all)

Hard-bake and can - dy! Here you have them
A - ran - ci, fio - ri, dat - te - ri, tor -

ah!.....

Ho! make

ah!.....

Da te il

ah!.....

ah!.....

chestnuts! Chocolate and tof - fee!
- ro - ni! Ninno - li, tor - ro - ni!

tof - fee!
- ro - ni!

han - dy!
- ro - ni!

way there!
pas - so!

Tenori

(shouting to the waiters who run to and fro)

(gridando)

(gridando)

Come a - long!
Pre - sto qua!

With the
Un bic -

Bass

(gridando)

Come a - long!
Ca - me - rier!

3

ff

sf

Ah!..... What a rack-et!
ah!..... Quanta fol-la!

(4 sole)

Hold fast to me! come a -
Stringi-tia me, cor -

(4 soli)

Hold fast to me! come a -
Stringi-tia me, cor -

(some)

Chaf-finches! Or - to-lans! Chestnuts all
Fringuelli e pas-se-ri! Cal-di-mar.

beer! Hith-er! Some beer!
-chier! Cor-ri! Da ber!

Wait-er!
Bir-ral

Em-ma,
Em-ma!

quan-do ti chia-mo!
why, don't you hear me!

(2 sole)

long!
-riam!

(all)

What racket-ing
Che chias-so,

long!
-riam!

(others)

(all)

hot!
-ron!

Ex-cellent chest-nuts!
Vo-gli una lan-cia!

Fine or-an-ges!
A-ran-ci,

Some beer!
Da ber!

Hal-lo!
O-là!

Bring me a drink!
Dunque? Un caf-fè!

Come a-long!
Ca-me-rier!

HAWKERS.
BASS

(all)

ff

Cho-co-late! jer-seys! Who'll buy my carrots!
 Lat-te di coc-co! Giub-be! Ca-ro-te!

(they move away)

Hold fast to me!
 Strin-gi-ti a me!

(moving away)

What a rack-et!
 Quan-ta fol-la,

(moving away)

Chestnuts all hot!
 Cal-di i mar-ron!.

Look at our or-an-ges,
 Dat-te ri! nin-no-li,

ff

let us go!
 su-par-tiam!

ap-ples and flowers!
 a-ran-cie fior!

SCHAUNARD

(*)

f

What a dreadful *Re!*..... What a dreadful
Fal-so que-sto Re!..... *fal-so que-sto*

4

SCHAUNARD

(Pushing through the crowd, Rudolph and Mimi, arm in arm, approach a bonnet-shop.)

Re! What's the price of the lot?
Re! *Pi-pae cor-no quan-t'è?*

8

MINI Lo stesso movimento

p

Let's go and buy the bonnet!

RUDOLPH

p

Andiam per la cuffietta?

Let's go.
 Andiam...

COLLINE (to the clothes dealer who has been mending a coat for him.)

p

It's rather shabby,

È un poco u - sa - to...

but sound and not ex-
ma è serio e a buon mer.

Lo stesso movimento

legato e un poco sostenuto

p

MIMI

dolce

To thee I'm cling - ing Let's
A te mi strin - go... An -

RUDOLPH.

Hold tightly to my arm, love! Let's
Tien - ti al mio braccio stret - ta... An -

MARCEL

(alone in the midst of the crowd, with a parcel under his arm, ogling the girls by whom he is jostled)

COLLINE

(he pays, and then carefully consigns the books to the various pockets of his long-coat)

- pen - sive!
- ca - to...

MIMI

go!
- diam!

RUDOLPH.

(they enter the bonnet-shop.)

go!
- diam!

MARCEL

I feel somehow as if I fain must shout: Ho! laughing lasses,
Io pur mi sen - to in ve - na di ari - dar: Chi vuol don - nine al -

f rit. a Tempo

A HAWKER.

(crossing the stage) (shouting.)

Who'll buy my plums?
Pru-gne di Tours!...

HAWKERS.

Salmon!
Trote!

Or anges!
Dat te ri!

MARCEL

(accosting a girl)

Will you play at..... love?.....
-legre, un po' d'a - - mor?.....

Let's play to-
Fac.ciamo in-

HAWKER.

Who'll buy my plums!
Pru-gne di Tours!

MARCEL

-ge - ther, Let's play the game of buy and sell!
-sie - me... fac - cia.mo a ven - dere e a com.prar!...

(a group of girls enter)

MARCEL

(the girl runs away, laughing)

Who'll give a penny for my virgin heart?
Io dò ad un soldo il ver-gi-ne mio cuor!

SCHAUNARD

(strolls about in front of the Café Momus waiting for friends; and armed with his huge pipe and hunting-horn, he intently watches the crowd.)

Surging onward, ea - ger, breathless, moves the madding
Fra spin-to-ni e pe - - sta - te ac - cor - ren-do af -

Sop. 1st

Buy our pret - ty scarf - pins! Try our tof - fee and our
Nin - no - li, spil - let - te! Dat - te - ri e ca - ra - -

Sop. 2nd

Buy our pret - ty scarf - pins! Try our tof - fee and our
Nin - no - li, spil - let - te! Dat - te - ri e ca - ra - -

SCHAUNARD

throng, as they fro - lic, fro - lic, ev - er in their wild and
-fret - ta la fol - la e si di - let - ta nel pro-var gioie

5

Pizzicato

hardbake!.....
- mel - le!.....

hardbake!.....
- mel - le!.....

HAWKERS
Bassi

Flowers for the ladies!
Fio - ri alle bel - le!

STREET ARABS.

SCHAUNARD
mf Ah!.....
Ah!.....
(looks pityingly over Colline's shoulder)

mad..... insane en - dea_vour!
mat - te..... in - sol - di - sfat - te....
COLLINE
(comes up, waving an old book in triumph)

Such a rare co_py!
Co - pia ra - ra, anzi

MARCEL
(on reaching the Café, shouts to Schaunard and Colline.)

SCHAUNARD
To
A

Honest fel low!
Uo - mo one - sto!

COLLINE
well nigh u_nique; a gram_mar of Ru - - nic!
u - - ni - ca; la gramma - ti - ca Ru - - ni - ca!

115494

RUDOLPH (coming out of the milliner's with Mimi.)

Sostenendo un poco

Come a - long, my friends are
Vie - - ni, gli a - mi - cia -

MARCEL

sup - per!
ce - nal

He's gone to buy a bon - net!
En - trò da una mo - di - sta.

SCHAUNARD

Ho! Ru - dolph!
Ro - dol - fo?

COLLINE

Ho! Ru - dolph!
Ro - dol - fo?

p Sostenendo un poco

(Marcel, Schaunard and Colline try to find an empty table outside the Café; but there is only one, which is occupied by townsfolk. At these latter the three friends glare furiously, and then enter the Café)

(drawing attention to her pretty new bonnet)

MIMI

p Do you think this rose - trimmed bon - net
Mi sta ben que - sta cuf - fiet - ta

RUDOLPH

wait - - ing!.....
- spet - ta - no.....

HAWKERS

(some)

Cream of the choi - cest!
Pan - na monta - ta!

MINI

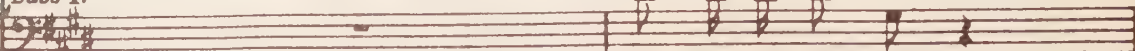


STREET ARABS.

(some)



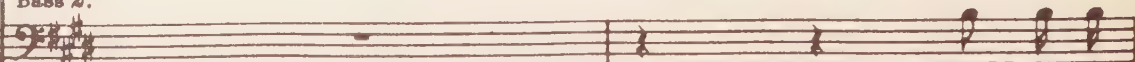
Bass 1.



Ex - cel - lent hard - bake!

Oh! la cro - sta - ta!

Bass 2.

Cream of the
Pan - na mon -

RUDOLPH



Bass 2.

choi - cest!
- ta - ta!

Tenor



Come a - long!

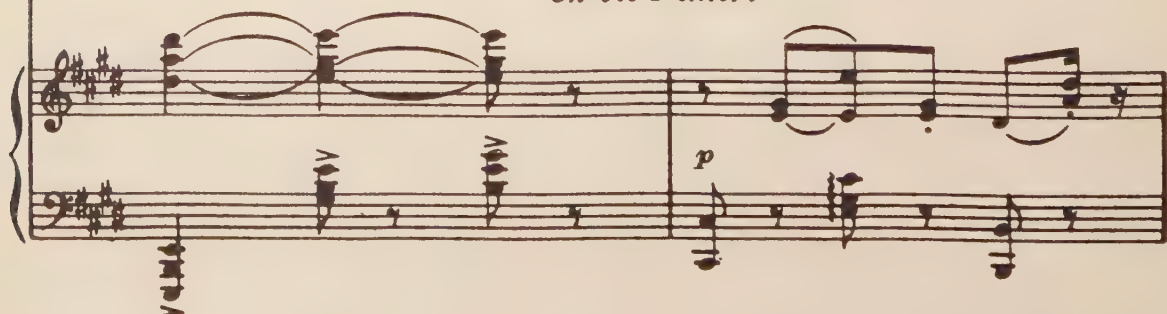
Ca - me - rier!

Bass



Come a - long!

Un bic - chier!



MIMI (looking into a shop-window)

poco rall.

RUDOLPH

Oh! what a pretty neck-lace!.....
Bel vez - zo di co - ral - lo!.....

-plex - ion.
do - na.

Hurry up!
Presto, alà!

Come a - long!
Ra - ta - fià!

poco rall.

a T.^o

RUDOLPH

I've an aunt, a million - - aire; If the good God wills to take her, then shall you
Hou no zi - o mi - lio - - na - rio. Se fa sen - no il buon Di - o vo - gli com.

6

pp

p

RUDOLPH

(Rudolph and Mimi, thus chatting, proceed to the back of the stage and are lost in the crowd.)

have a neck lace far more fine! *crescendo e stringendo*
-prarti un vizzo assai più bel!

(At a shop in the rear, a shopman, gesticulating frantically, stands on a stool and offers underclothing, nightcaps etc. for sale. Girls in a group surround his shop, and gaily burst out laughing.)

Lo stesso movimento,
ma un po' più animando

STREET ARABS

f Ah! ah! ah! ah! ah! ah! ah! ah! ah!
Ah! ah! ah! ah! ah! ah! ah! ah! ah!

Lo stesso movimento,
ma un po' più animando

pp stacc.

STREET ARABS

(laughing)

ah! ah! ah! ah! ah! ah! ah! ah! ah!
ah! ah! ah! ah! ah! ah! ah! ah! ah!

Sop. (laughing)

Ah! ah! ah! ah! ah! ah! ah! ah! ah!
Ah! ah! ah! ah! ah! ah! ah! ah! ah!

Ten.

Ah! ah! ah! ah! ah! ah! ah! ah! ah!
Ah! ah! ah! ah! ah! ah! ah! ah! ah!

WORK - GIRLS AND STUDENTS.

Lo stesso tempo

103

CITIZENS.

Sop. *p*
Let us fol - low the oth - ers!
Fuc - ciam co - da al - la gen - te!

Ten.
Be care - ful, girls, be
Ra - gaz - ze, sta - te at -

STREET ARABS. (running to another shop)
ah!
ah!
ah!
ah!
ah!
ah!

Bass 1. (from the stalls)

7 Lo stesso tempo

p animando poco a poco

Now for the hard - bake!
Oh la cro - sta - ta!

(making for the Rue Mazarin)

What up - roar! What a rack - et!
Che chias - so! Quan - ta fol - la!

care - ful!
- ten - te!

Rue Ma - za - rin's the
Pi - gliam via Maz - za -

Ex - cell - ent hard - bake!
Oh la cro - sta - ta!

Cream from the dai - ry!
Pan - na mon - ta - ta!

cres.

Let's get a - way, I'm cho - king!
 Io sof - fo - co, par - tia - mo!
 near - est!
 - ri - no!
 The coff - ee's com - ing
 Ve - di'el caf - fè e vi -
 Cream from the dai - ry!
 Pan - na mon - ta - ta!
 Flowers for the la - dies!
 Fio - ri al - le bel - le!

cres. sempre

(they enter the café)

(from all sides folk flock to the square; by degrees the crowd collects at the back of the stage.)

Let's go to the "Mo - mus!"
 An - diam là da Mo - mus!
 now! Let's go to the "Mo - mus!"
 - cin! An - diam là da Mo - mus!
 O - ranges, ap - ples and chest-nuts all hot!
 Nin - no - li, dat - te - ri, cal - di mar - ron!
 O - ranges, choc - o - late, hardbake and
 A - ranci, dat - te - ri, nin - no - li,
 Chaffinches, or - tolans, jun - ket, what
 Frin - guelli, pas - se - ri, pan - na - tor -

Bass 1!
 Bass 2!

(Enter from the café Colline, Schaunard and Marcel, carrying a table.. A waiter follows with chairs. The townsfolk seated near seem vexed at the noise which the three friends are making, for they soon get up and walk away.)

Come prima

Ho!.....
Ah!.....

Ho!.....
Ah!.....

flowers!.....
fior!.....

ho!.....
-ron!.....

Come prima

(Enter Rudolph and Mimi: she notices a group of students)

Lo stesso movimento, ma sostenendo
(In a tone of playful remonstrance)

RUDOLPH

What is it?
Che guar - di?..

COLLINE

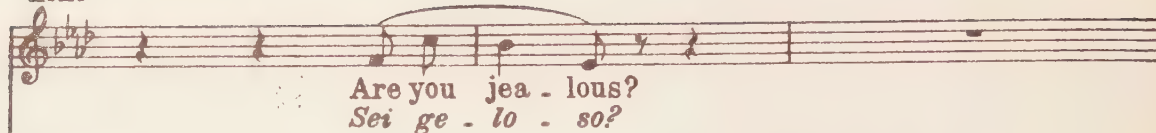
The vulgar
Odio il pro.

8 Lo stesso movimento, ma sostenendo

p sostenendo

pp

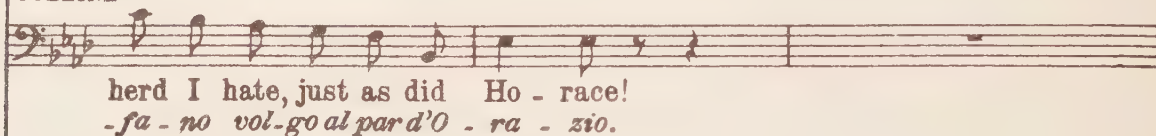
MIMI



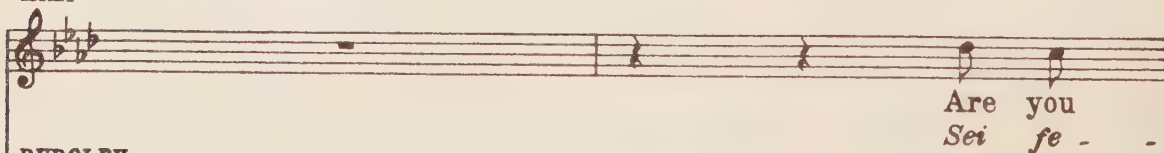
RUDOLPH



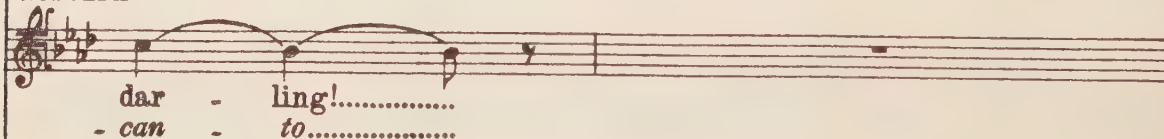
COLLINE



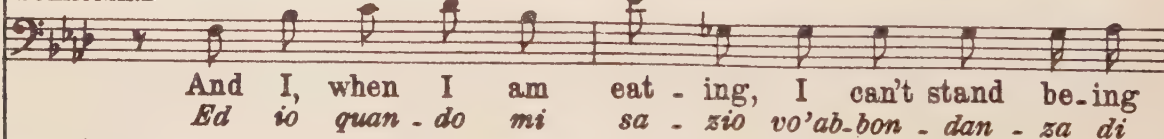
MIMI



RUDOLPH



SCHAUNARD



MIMI

then in love?
li - ce?

RUDOLPH

*allarg.**a Tempo*

Ah!..... yes, so much in love! Are

Ah!..... sì, tan - to! *E*

MARCEL

allarg.

(to the waiter)

We want a supper of the choicest!

Vogliamo una ce-na preli - ba - ta.

Smartly!

Le-sto!

SCHAUNARD

crowded.....
spa-zio.....

For many!

*Per molti!**a Tempo**allarg.....**p*

MIMI

Yes, deep - ly!
Sì, tan - to!

RUDOLPH

you?
tu?

Sop. I.

(some)

(they enter the café.)

Let's go!

An-diam!

Sop. II.

(others)

Let's go!

An-diam!

Ten.

(others)

At the "Mo - mus"!

Là da Mo - mus!

9

(To the waiter who hurries back into the café while another comes out to lay the table.)

MARCEL

(Rudolph and Mimi reach the café.)

Hasten!

Lesto!

SCHAUNARD

Hasten!

Lesto!

COLLINE

Hasten!

Lesto!

(Archi)

PARPIGNOL - a HAWKER (faintly at a distance)

Moderato assai

Who'll buy some pret - ty toys from Par - pi -
 Ec - co i gio - cat - to - li di Par - pi -

Moderato assai

PARPIGNOL

- gnoll!.....

- gnoll!.....

(joins his friends and introduces Mimi.)

RUDOLPH

Two pla - ces.
 Due po - sti.

So we have
 Ec - co - ci

COLLINE

Let's have supper!
 Fi - nal - men - te!

col canto.....

RUDOLPH

All^o moderato ♩ = 76

come. This is Mi - mi, the mer-ry flow'r - girl, And
 qui. Questa è Mi - mi, ga - ia fio - ra - ia. *Il*

10

All^o moderato ♩ = 76

RUDOLPH

now she's come to join us, Our par-ty is com - ple - ted,.....
 suo ve - nir com - ple - ta la bel - la com - pa - gni - a,.....

pp *pp*

RUDOLPH

for I..... for I shall play the po - et,
 per - chè..... per - chè son io il po - e - ta

rit......

cres. *f*

RUDOLPH

While she's the muse in - car - nate..... Forth from my
 es - sa la po - e - si - a..... Dal mio cer -

espansivo
a Tempo

rall...... *pp* *a Tempo*

Andante mosso ♩=80

RUDOLPH

brain flow songs of pas-sion, as at her touch the pretty buds blow,..... as
- vel sboc-cia-no i can-ti, dalle sue di-ta sbocciano i fior,..... dal-

Andante mosso ♩=80

RUDOLPH

in the soul a-wak-eth beau-ti-ful Love! beau-ti-ful
- l'a-nime e-sul-tan-ti sboc-cia l'a-mor, sboc-cia l'a-

RUDOLPH

brillante

Poco meno

Love!.....
-mor!.....

MARCEL

(laughing)

(ironically)

Ah! ah! ah! ah! My word! What high fal -
Ah! ah! ah! ah! Dio che con-cet-ti

SCHAUNARD

(laughing)

Ah! ah! ah! ah! Ah! ah! ah! ah!

COLLINE

(laughing)

Ah! ah! ah! ah! Ah! ah! ah! ah!

11

brillante

Poco meno

MARCEL

- u - tin!
ra - ri!

COLLINE (with a grave bow to Mimi)

Di - gna est in - tra - ri.

SCHAUNARD (with droll dignity of manner)

(all take their seats as the

Ingre-diat si ne - ces - sit.

COLLINE *poco rall.*

I'll grant on - ly an ac -
Io non dò che un ac -

poco rall.

waiter returns)

PARPIGNOL

(corta)

(quite close)

Who'll buy some pretty toys from Par-pi - gnol!.....
Ec - co i gio - cat - to - li di Par-pi - gnol!.....

COLLINE

(catching sight of the waiter, he shouts to him.)

- cessit!

- cessit!

Some
Sa -

12

(Enter Parpignol from the Rue Dauphin, pushing a barrow festooned with foliage, flowers and CHILDREN paper lanterns. He is surrounded by a crowd of merry urchins.)

Allegretto giocoso ♩=132

Parpignol, Parpi-gnol, Parpignol, Parpi-gnol! Here is Parpi-
 COLLINE Parpignol, Parpi-gnol, Parpignol, Parpi-gnol! Ec-co Parpi-

(Waiter hands the menu, which the four friends carefully scrutinize in turn.)

sausage!
 - la - me...

Allegretto giocoso ♩=132

- gnol, Parpignol, Parpi - gnol! With his pretty bar - row bright with
 - gnol, Parpignol, Parpi - gnol! Col.... car - ret - to.... tut - to

mf brillante

flowers! Here is Par - pi - gnol, Parpi - gnol, Parpignol, Parpi-
 fior!..... Ec-co Par - pi - gnol,.. Parpi - gnol, Parpignol, Parpi -

1: - gnol! I want the drum, and I the horse, I want the
 2: - gnol! Vo-glio la tromba, il ca-val - lin, voglio il can-
 - gnol! No, the drum shall be mine.
 - gnol! Il tam-bur, tambu-rel,

(Urchins in a group wrangle round the bar-row, while their scolding mothers approach,

gun, and I the whip,
- non, voglio il fru - stin,

Get away! they are mine.
dei sol-da-ti i drap-pel.

MARCEL

(looking at the menu

I'll have
Un tao-

SCHAUNARD

Bring some venison!
Cer-vo ar-ro-sto!

but their threats of punishment prove futile, for the children refuse to come away.)

I. Sop. THE MOTHERS

(with shrieks and threats) *deciso*

f Ah!
Ah!

and giving his orders in a loud voice)

MARCEL

turkey!
- chi-no!

SCHAUNARD

And some Rhenish!
Vin del Re-no!

And some lobster, on-ly
A-ra-go-sta sen-za

COLLINE

Bring some claret, too!
Vin da ta-vo-la!

13

Più mosso
con slancio

Wait a bit, you dir-ty lit-tle ras - - - cals! What can it be that
raz-za di fur-fanti inde-mo-nia - - - ti, che ci ve-ni-te a

COLLINE
 shell it!
cro-sta!
Più mosso

con slancio

sets you all a ga - ping? Get home to your beds!
fa - re in que - sto lo - co? A ca-sa, a let - to!

Get home, la - zy ras - - - cals, or you shall all have such a
Via brut-ti sgua - ia - - - ti, gli scap-pel - lot - ti vi par-

ti - - dy beat-ing! Get home, then, get home, you laz -
- ran - - no po - co! A ca - sa, a let - to, raz -

cres.

(One mother seizes her boy by

- y set of rascals. D'ye hear me?
- za di fur-fan-ti, a let-to!

the ear and he begins to whimper.)

Molto sostenuto

A BOY (whimpering) *a piacere* *corta*

Want a gee-gee, want a drum!...
Vo' la trom-ba, il ca-val-lin!.....

RUDOLPH

Mimi, what would you like?
E tu Mi-mi, che vuoi?

Molto sostenuto

a Tempo

col canto

(The mothers, relenting, determine to purchase toys from Parpignol, to the intense delight of the children)

MIMI

Some custard.
La crème.

(with an air of supreme importance, addressing the waiter)

SCHAUNARD

The best you've got. For a lady!
È gran sfar-zo. C'è una dama!

dolce

quasi a piacere

p a Tempo

quasi a piacere

p a Tempo

Red.

* *Red.*

*

(Parpignol moves on, down the Rue Vieille Comédie, the children merrily follow him pretending to play on their toy instruments)

14

1.^o Tempo

CHILDREN

Long live Par - pi - gnol, Par-pi-
Vi - va Par - pi - gnol, Par-pi-

- gnol, Parpignol, Parpi- gnol!
- gnol, Parpignol, Parpi- gnol!

Buy the drum, buy the
Il tambur, tambur.

drum.
- rel,

get away, it is mine!
dei solda-ti il drap-pel!

rall:.....

MARCEL

15 Now then lit-tle Mi-mi, what lov-ing pres-ent did you receive from
Si-gno-ri - na Mi - mī, che do - no ra - ro le ha fat.to il suo Ro-

sempre pp

MIMI

This lit-tle bon-net trimm'd with lace and ro-ses,
U - na cuf - fietta a piz - zi, tut-ta ro - sa,

MARCEL

Ru-dolph?.....
 -dol - fo?.....

MIMI

ve - ry pret ty, do you not think it
ri - ca - ma - ta; coi miei ca - pel - li

MIMI

suits my fair com-plex-ion? I long have wished to have one
bru-ni ben si fon - de. Da tan-to tem po tal cuffietta è

MIMI

like this but I could not,..... he quick -
co - sa de - si - a - ta..... ed e -

MIMI

*rall.**stent.**a Tempo*

- ly found out what my heart had longed.....
- gli ha let - to quelcheil co-re a - scon -

rall. *stent.* *a Tempo*

MIMI

for;..... Now one who
- de O - ra co -

MIMI

rall.

reads the heart's long cher-ished sec - - rets is a
- lui che leg - ge den-tro a un cuo - - re sa l'a -

rall.

MIMI a Tempo

mas - ter..... a migh - ty mas - ter.
- mo - re..... ed è... let - to - re.

SCHAUNARD

A ve - ry great pro -
E - sper - to pro - fes -

a Tempo

SCHAUNARD

-fess - or.
- so - re...

COLLINE

Al - read - y
Che ha già di -

COLLINE

he poss - ess - es his dip - lo - ma in love's po - ems
- plom e non son ar - mi pri - me le sue ri - me

MARCEL

SCHAUNARD

Oh
O

All that he wild-ly ut- - ters seems quite true.
 Tan - to che sem-bra ver- - - - - ciò ch'è gli e - spri - me!

MARCEL

sweet-est dreams of hope and love's fair fanc- - - ies you
 bel-la e - tà d'in - gannie d'u - to - pi - - e! si

RUDOLPH

a Tempo

soste-

MARCEL

The
La

trust, you hope and all seems rosy and love - - - ly.
 cre - de, spe-ra, e tut - to bel-lo ap - pa - - re.

RUDOLPH

nendo un poco

tornando a tempo

allarg.

most divine of all our po-et's works, friend is that which teaches
 più di-vi-na del-le po-ë-si - e è quella, a-mi-co,
 tornando a tempo

RUDOLPH

And love is
A - mare èus to tru - ly love
che c'in - segna a - ma - re!

m.d. *mf*

MIMI

rall.

a Tempo

certainly more sweet than hon - ey, more than hon - ey.
dolce anco - ra più del mie - le, più del mie - le!

rall. *pp*

MIMI

It depends on your taste whether it's hon - ey or vin - e - gar.
Se - condo il pa - la - to è mie - le, o fie - le!

p

MIMI

RUDOLPH

Oh Heaven! I hurt him.
O Dio! l'ho of - fe - so!He's mourning, my Mi - mi.
E in lut - to, o mia Mi - mi.

p

RUDOLPH
MARCEL
SCHAUNARD
COLLINE

A way with
E via i pen.

A way with
E via i pen.

Up with the drinks...
Qua del li- quor!...

A way with
E via i pen.

Let's have a toast.
Al- le - gri, o un to- ast!..

Let's have a toast.
Al- le - gri, o un to- ast!..

m. s.

ff

MIMI
RUDOLPH
MARCEL
SCHAUNARD
COLLINE

rall:.....

sor. row let us all be gay!..... Let's drink.
- sier, al- ti i bicchier! be- viam!.... be - viam!

sor. row let us all be gay!..... Let's drink.
- sier, al- ti i bicchier! be- viam!.... be - viam!

a piacere

sor. row let us all be gay!..... Let's drink. Bring me a phial
- sier, al- ti i bicchier! be- viam!.... be - viam! Ch'io be- va del

Let's drink.
Be - viam!

rall.

Let's drink.
Be - viam!

rall:..... f

(Enter from the corner of the Rue Mazarin an extremely pretty, coquettish-looking young lady. She is followed by a pompous old gentleman who is both fussy and overdressed.)

RUDOLPH

Allegro moderato ♩ = 132

(surprised to see Musetta)

Oh!
Oh!Mu-set - ta!
Mu-set - ta!

MARCEL

of poison!
tos - si-co!Herself!
Es - sa!

SCHAUNARD

(in amazement)

Oh!
Oh!Mu-set - ta!
Mu-set - ta!

COLLINE

(in amazement)

Oh!
Oh!Mu-set - ta!
Mu-set - ta!

16

Allegro moderato ♩ = 132

ff brillante

SHOP - WOMEN.

Sop! (perceiving Musetta)

Look! Yes! She! Mu-set - ta!
To! Sì! Lei! Mu-set - ta!

Sop!

She! Look! Mu-set - ta!
Lei! to? Tor-na - ta!

subito pp

Oh! what swag-ger!
Sia - mo in au - ge!

My! she's gor-geous!
Che toe-let - ta!

(breathless)
ALCINDORO *brillante*

Just like a val - et I must run here and there.
Come un fac - chi - no... cor-rer di qua... di là...

p

(walking swiftly and looking about her, as if in search of some one, while Alcindoro follows, panting and testy.)

(as if calling a pet-dog)

MUSSETTA

ALCINDORO

Come, Lu-lu!
Vien, Lu-lù!

No! no! not for me! I can stand no
No! no! non ci stà... non ne pos-so

f *p*

MUSSETTA

(Musetta notices the friends seated at table outside the café and motions Alcindoro to secure the table which the townsfolk have just vacated)

Come, Lu-lu!
vien, Lu-lù!

ALCINDORO

more! I can stand no more!
più... non ne pos-so più!

SCHAUNARD

He's had a pret-ty good time I reckon.
Quel brut-to co-so mi par che su-di!

p *f*

MUSSETTA

(Alcindoro in a state of great irritation sits down and turns up his coat-collar.)

Sit down, Lu-lu!
Sie-di, Lu-lù!

ALCINDORO

How now? out-side here?
Co-me! qui fuo-ri? qui?!

17

f *p*

ALCINDORO
(grumbling)

Such a term of fond en-dear-ment pray do not ap-ply to me!
Ta - li no - mi - gno - li pre - go ser - ba - te - li al tu per tu!

MUSETTA
(a waiter approaches to lay the cloth.)

Now don't be Blue - Beard
Non far - mi il Bar - ba -

MUSETTA
(sits down facing the café)

pray!
- blu!

(contemptuously)

COLLINE (scrutinizing Alcindoro)

With his chaste young Su -
Col - la ca - sta Su -

The naugh - ty, naugh - ty Eld - er!
E il vi - zio con - te - gno - so...

MIMI

(to Rudolph) *p*

And her clothes are smart, too!
E pur ben ve - sti - ta!

RUDOLPH

The angels can't af -
Gli ange - li van - no

MARCEL

- san - na!
 - san - na!

MIMI

(with curiosity)

Do you know who she is?
La co - no - sci? Chi è?

RUDOLPH

- ford them.
nu - di.

MARCEL

You had bet - ter ask
Domanda - te - lo a

pp

MUSETTA

(disconcerted at not being noticed by her)

MARCEL *p*

me. Well, her name is Mu - set - ta;
me. Il suo nome è Mu - set - ta;

Sostenendo appena
p

MUSETTA

(friends)

see me, But he won't look, the vil - lain!
vi - de... e non mi guarda il vi - le!

MARCEL

Her sur - name is Tempt - a - tion! As to her vo -
co - gno - me: Ten - ta - zio - ne! Per sua vo - ca -

18

MUSETTA

(getting more irritated)

And Schaunard is laugh - ing!
Quel Schaunard che ri - de!

MARCEL

- ca - tion, Like a rose in the breezes..... so she chan - ges
- zio - ne fa la ro - sa dei ven - ti; gira e mu - ta so -

p

MUSETTA

They provoke me past
Mi fan tutti u-na

MARCEL

lov-er for lov-er without num-ber.....
ven-ti d'a-man-ti e d'a-mo-re.....

MUSETTA

bear-ing!
bi-le!

Ah, could I but beat
Se po-tes-si pic-

MARCEL

And like the spite-ful screech-owl.....
e co-me la ci-vet-ta.....

MUSETTA

them! If I could, I would scratch!)
-chiar! Se po-tes-si graf-fiar!)

MARCEL

a bird that's most ra-pa-cious, the food that most she
è uc-cel-lo san-gui-na-rio; il suo ci-bo or-di-

MUSSETTA

But I on - ly have to back me this old pel - i -
Ma non ho sot - to man che que - sto pel - li -

MARCEL

fa - vours is the heart!
- na - rio è il cuo.re!

MUSSETTA

- can.
- can!

No matter!
A - spet.ta!)

MARCEL

Her food the heart is!.....
Man - gia il cuo - re!.....

MUSSETTA

a Tempo
 (shouting)

MARCEL

ritenuto
amaressa

Hi, waiter here!.....
Ehi! Came-rier!.....

Thus have I now none left.
Per questo i on non ne ho più!

So pass me the ra -
Pas - sa - te - mi il ra -

19

col canto

f
a Tempo

(pointing to a plate as the waiter hurries thither.)

131

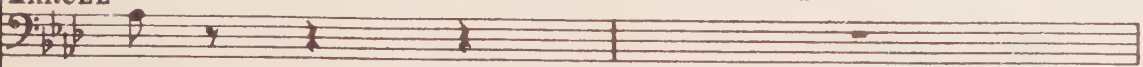
MUSETTA



Hi, waiter here!..... See this plate has a hor - rid smell of

MARCEL

Ehi! Came-rier!..... Questo piatto ha una puz - sa di ri



-gout!

-gù



MUSETTA

(dashes the plate on the ground; the waiter picks up the pieces)



on-iens!

-frit-to!

ALCINDORO

(remonstrating)



Don't, Mu-set - ta
No. Mu-set - ta...

do be qui - et!
sit - to, sit - to!



MUSETTA

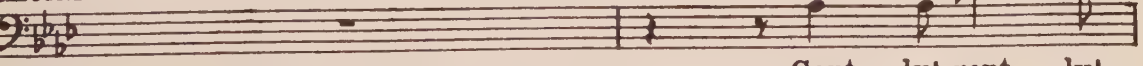
(aware that Marcel will not look round)



He won't look round!

(Non si vol ta!) (in mock despair)

ALCINDORO



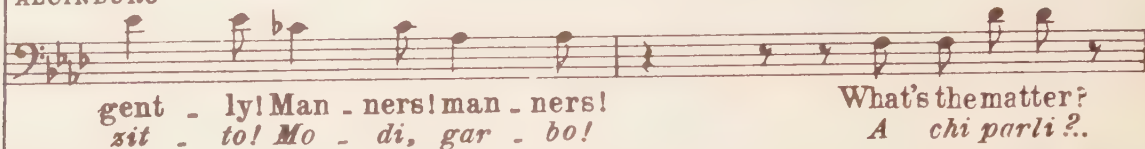
Gent - ly! gent - ly!
Zit - to! zit - to!



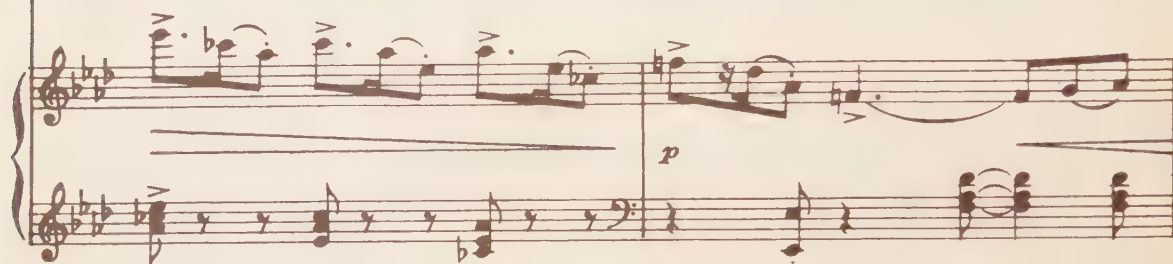
MUSSETTA



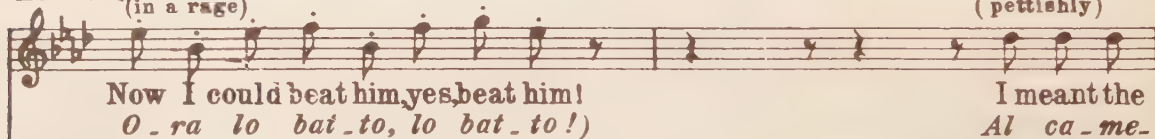
ALCINDORO



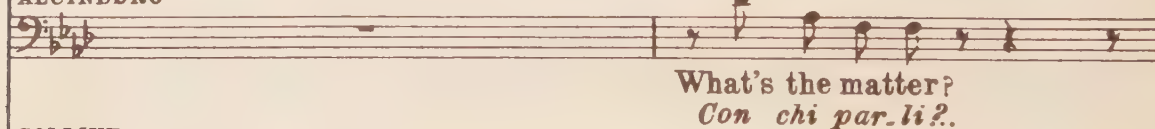
COLLINE



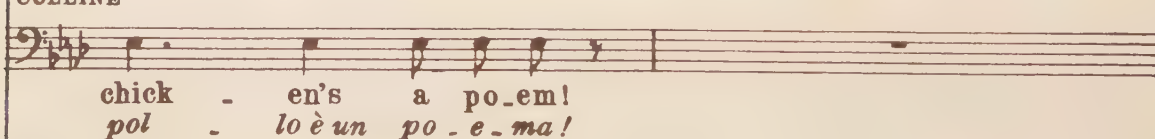
MUSSETTA (in a rage)



ALCINDORO



COLLINE



SCHAUNARD



wait - er, such a bore! Just let me have my own way, my own
 SCHAU. rie - re! Non sec-car! Vo - glio fa - re il mi - o pia -
 wine is most de-li-cious!
 vi - no è pre - li - ba - to.

MUSETTA
 way if you please! I won't be ruled by you!.....
 - ce - re, vo' far quel che mi pa - re!.....
 ALCINDORO (takes up the menu
 Not so loud! not so loud, not so loud!
 Parla pian, parla pian, parla pian!
 espressivo

and proceeds to order supper)
 MUSETTA
 what a hor-rid bore you are!.....
 Non seccar!.....

WORKGIRLS
 6. Sop. (crossing the stage, stop short, and look at Musetta)
 pp
 On - ly look! why there she is, there she is, herself, Mu-
 STUDENTS
 6. Ten. Guarda, guar-da chi si ve - de, proprio lei, Mu-

f *fp* *leggero*

_set.ta! yes! 'tis she, Mu -
 _set.ta! pro - prio lei, Mu -
 (they cross the stage)
 Some old stamm'ring do - tard's with her; yes! 'tis she, Mu -
 Con quel vec - chio che bal - bet - ta, pro - prio lei, Mu -

(laughing) *leggerissimo*
 _set.ta! Ah! ah! ah! ah! ah! ah! ah!
 _set.ta! Ah! ah! ah! ah! ah! ah! ah!
 (laughing) *leggerissimo*
 _set.ta! Ah! ah! ah! ah! ah! ah! ah!
 _set.ta! Ah! ah! ah! ah! ah! ah! ah!
cres. poco a poco

MUSSETTA

(Can he be jealous of this old mummy? But
 (Chesia ge - lo - so di que - sta mummia? Ve -

ALCINDORO

(ceasing to give his orders and endeavouring *p*
 What strange be -
 La con - ve -

f *ff* *p*

wait! I'll be e - ven, see if I
 -diam se mi re - sta tan-to po -
 ALCINDORO to pacify Musetta, who is fuming)

_haviour. Be qui-et! Do be
 -nien-sa... il gra-do... la vir -

pp

And.

MUSETTA

poco rall.

don't, I'll pay him out! I'll pay him out!)
 -ter su lui da far - lo ce - de-re!)

ALCINDORO

calm!
 -tù...

poco rall.

SCHAUNARD

a piacere

Now the fun's at its
 La commedia è stu -

f deciso

a piacere

136 Un poco meno

MUSETTA
(at the top of her voice as she confronts Marcel)

Why don't you know me?
Tu non mi guar - di!

ALCINDORO

Well I'm giving the or - der, dear!
Ve - di be - ne che or - di - no!

SCHAUNARD

climax!
penda!

climax!

20 - penda!

Un poco meno

p *p* *tr*

SCHAUNARD

p *tr*

Now the fun's at its climax!
La commedia è stu - penda!

COLLINE

p

Pro - digious!
Stu - penda!

tr *pp*

RUDOLPH
(To Mimi)

Sostenendo

No, let me tell you, I nev - er would for give you,
Sap - pi per tuo go - ver - no che non da - rei per -

p dolce *Sostenendo*

MIMI

(To Rudolph) *p*I love you
Io t'a - mo

RUDOLPH

nev - er would for - give you!
- do no in sem - pi - ter - no:

SCHAUNARD

To one she speaks be - cause the oth - er
*Es - sa al - l'un par - la per - chè l'altro in -**pp dolcissimo*

MIMI

fond - ly, am whol - ly yours, my dear - est! What is
tan - to, e so - no tut - ta tu - a!... Chè mi

SCHAUNARD

lis - tens.
- ten - da.

COLLINE

(To Schaunard)

The oth - er will not
E l'altro in - van cru -

MIMI

that a - bout for - give - ness?
par - li di per - do - no?

COLLINE

hear.
*- del...*Feigns not to see the girl which makes her
fin - ge di non ca - pir, ma sug - ge

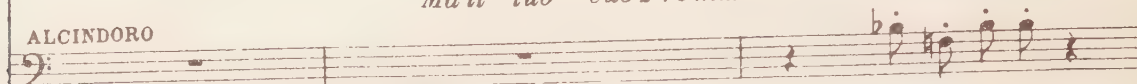
MUSSETTA

a Tempo



But your heart is a - throbbing.
 Mail tuo cuo - re mar - tel - la,

ALCINDORO



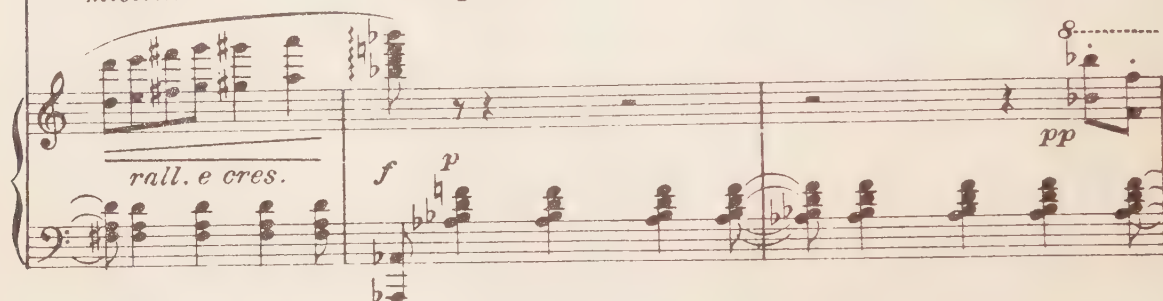
Do be quiet!
 Par - la piano.

COLLINE



mad!...
 miel!...

a Tempo

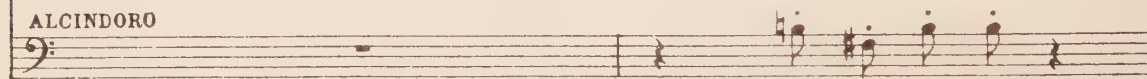


MUSSETTA



But your heart is a - throbbing!
 mail tuo cuo - re mar - tel - la!

ALCINDORO



Do be quiet!
 pia - no, pia - no!



Tempo di Valzer lento ♩ = 104

139

MUSETTA

(still seated, and markedly addressing Marcel, who shews signs of agitation.)
con molta grazia ed eleganza

As thro' the street I wan-der onward
Quan - do me'n vo' quando m'en vo' so ..

21

Tempo di Valzer lento ♩ = 104 *con molta grazia ed eleganza*

pp

MUSETTA

quasi rit.

merri-ly, I wan-der onward dainti-ly,
- let-ta per la via la gen-te sosta e mi-ra,..

quasi rit.

MUSETTA

appena allarg:.....

See how the folk look round, Because they know I'm
e la bel-lez-za mi-a tut-ta ri-cerca in

col canto

MUSETTA

a Tempo

charm-ing, a ve-ry charming lit-tle girl.
me, ricerca in me da ca-po a piè;... (to his friends in a voice half
choked by emotion)

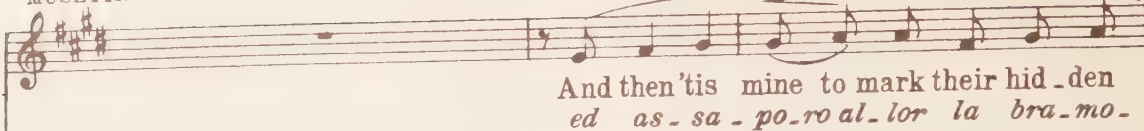
MARCEL

Hold me back, hold me
Le-ga-temi al-la

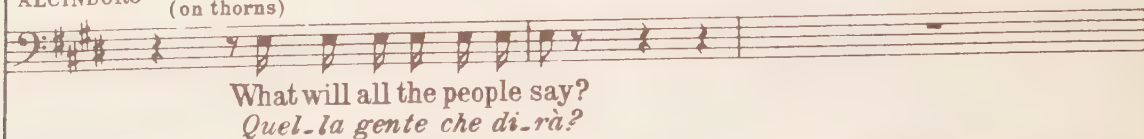
a Tempo

*sottolineando
ritenendo*

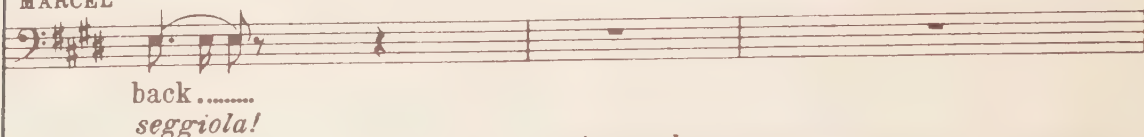
MUSETTA



ALCINDORO (on thorns)



MARCEL



ritenendo



MUSETTA a Tempo

molto rall.

stent.

rit:



a Tempo

molto rall.

rit:

MUSETTA a Tempo

poco rall.



a Tempo

poco rall.

MUSETTA *a Tempo*
(rising)

22

And thus their hearts, their hearts I cap - ture as if by
Co - sì l'ef - flu - vio del de - si - o

pp
a Tempo

MUSETTA *rit.: corta* *a Tempo*
espansivo

ma - gic all my own, ah! rapture! ah! rap - ture
tut - ta m'ag - gi - ra fe - li - ce mi fa,

8

rit. molto corta *mf a Tempo*

MUSETTA *rall.:*

'Tis mine a - lone...
fe - li - ce mi fa!..... (getting closer to Musetta,
he tries to make her leave off)

ALCINDORO

This o - dious
Quel can - to scur -

rall.: morendo

MUSSETTA a Tempo

Now you that
 E tu che
 ALCINDORO singing up-sets me en-tire-ly, up-sets me en-
 -ri-le mi muo-ve la bi-le! mi muo-ve la

23

a Tempo
 pp

MUSSETTA

quasi rit.

once.....your pas-sion once be-tray'd
 MIMI sa - - - i,.....che me-mo-rie ti strug-gi,
 (to Rudolph)
 ALCINDORO Oh, now I see. that this un-hap-py
 Io ve-do ben... che quel-la po-ve-
 -tire-ly!
 bi-le!

quasi rit.

MUSSETTA

quasi rit.

.....Why should you be dis-may'd?
 MIMI da me ton-to ri-fug-gi? Yet
 So
 mai-den a-dores your friend Mar-cel,
 -ret-ta tut-ta in-va-ghi-ta el-l'è,
 quasi rit.

MIMI

though deep in your heart, deep in your heart.....
ben: le ango - scie tue non le vuoi dir,

a - dore him mad - ly, Ah! she's quite en a - mo - ur'd of Mar -
tutta in - va - ghi - - ta di Mar - cel, tut - ta in - va - ghita el -

MUSETTA

poco allarg.

..... rankles the smart you'd nev - er, never con - fess but ra - ther
non le vuoi dir, so ben,..... ma ti sen - ti mo -

MIMI

*- cel!.....
 - l'è!.....*

a Tempo

poco allarg.

a Tempo

MUSETTA

(Schaunard and Colline rise, and standing aside, watch the scene with interest, while Ru -
 -dolph and Mimi remain seated and continue their talk. Marcel nervously quits his seat,
 and is about to go, but is spell-bound by Musetta's voice.)

die!
 RUDOLPH - rir!

p (to Mimi)

She once was Mar - cel's
Mar - cel - lo un dì l'a -

SCHAUNARD

What will all the peo - ple say!
Quel - la gen - te che di - rà!

p dolce

RUDOLPH

(Alcindoro vainly endeavours to induce Musetta

love,..... She wan - ton - ly for - sook her
 mò la fra - schet - ta l'abban - do -

Ah! Mar - cel will soon give in!
 Ah Mar - cel - lo ce - de - rà!

appena animando

RUDOLPH

to resume her seat at the table, where supper is now ready.)

fate..... rar - er game she thought to
 - nò per poi dar - si a mi - glior

Who knows what will hap - pen now?
 Chi sa mai quel che av - ver - rà!

RUDOLPH

cap - ture.
 vi - ta.

SCHAUNARD

But the snare to some is plea - sant
 Tro - van dol - ce al pa - ri il lac - cio...

COLLINE

Good - ness me! 'tis most un -
 San - ti nu - mi, in si - mil

MUSSETTA

*espressivo*Ah!
(Ah!Mar -
Mar -

SCHAUNARD

for the bit - er and the bit.
chi lo tende e chi ci dà.

COLLINE

rall.- pleasant,
*bri - ga...*a - ny - how it is for me!
mai Col - line in - top - pe - rà!

24

*rall.**poco sostenuto*
p

MUSSETTA

- cel, you are van - quished,..... Mar - cel..... you are
- cel - lo sma - nia,..... Mar - cel - lo è

MIMI

And yet the maiden my heart with sor - row
Quell'in - fe - li - ce mi muo - ve a pie -

ALCINDORO

Not so loud!
Par - la pian!

MUSETTA

van - - - quished!
vin - - - to!)

MIMI

fills!
-tù!

ALCINDORO

Gen - tly! gen - tly!
Zit - ta, zit - ta!

COLLINE

She is pret - ty, I don't
(Es - sa è bel - la, io non son

MIMI (nestling closer to Rudolph)

Dar - - - ling!
T'a - - - mo!

RUDOLPH

(with his arm round Mimi's waist)

Mi - mi!
Mi - mi!

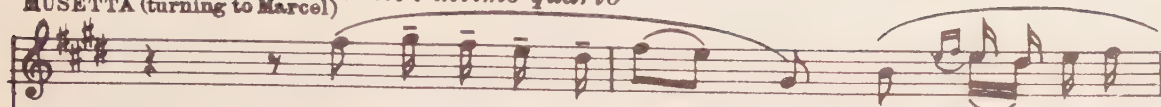
SCHAUNARD

See the braggart in a moment will give
Quel bra - vac - cio a mo - men - ti ce - de -

COLLINE

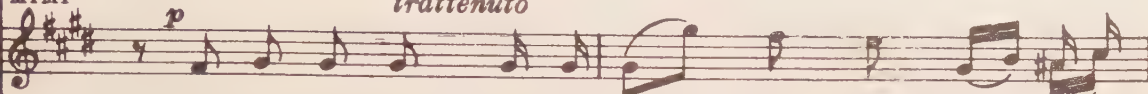
doubt it,
cie - co,

f poco rall:

*espansivo*MUSSETTA (turning to Marcel) *tratt. l'ultimo quarto*

And tho' your heart is break - ing you'd never let us
So ben:le an-go-scie tu - - e non le..... vuoi

MINI

trattenuto

This hap-less girl fills my heart, my heart with sorrow!
Quell'in-fe-li-ce mi muo-ve a pie-tà!...

RUDOLPH



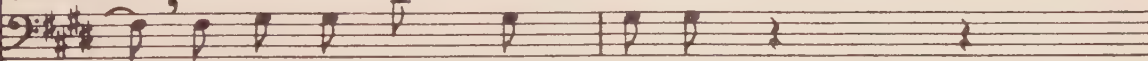
Most faint the love that, when 'tis wounded, may not make re-ply!.....
È fiacco a-mor quel che le of-fe-se ven-di-car non sa!.....

ALCINDORO



Manners,
Mo-di,

SCHAUNARD



in! The fun grows fast and fu-rious!
-rà! Stu-penda è la com-me-dia!

COLLINE



but yet I'd ra-ther have my pipe and a page of Ho-mer!
ma piac-cion mi as-sai più u-na pipa e un te-sto gre-co,

a Tempo*tratt. l'ultimo quarto*

MUSETTA

know! Ah!..... you would never let us
dir Ah!..... *ma ti sen - ti mo -*

MIMI

The love's that born of pas - sion ends in
l'a - mor in - - ge - ne - ro - so e tri - sto a -

RUDOLPH

Who can re - - vive re - vive a love that's
Non ri - - sor - - ge..... spen - to a -

ALCINDORO

manners! (angrily)
garbo! Gently!
zit - ta,

SCHAUNARD

Mar_cel will soon give in!
Mar_cel - lo ce - de - rà!

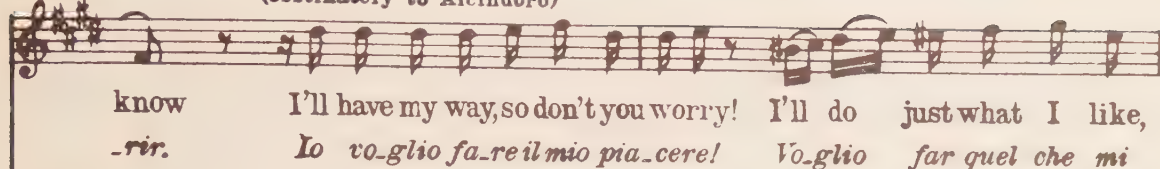
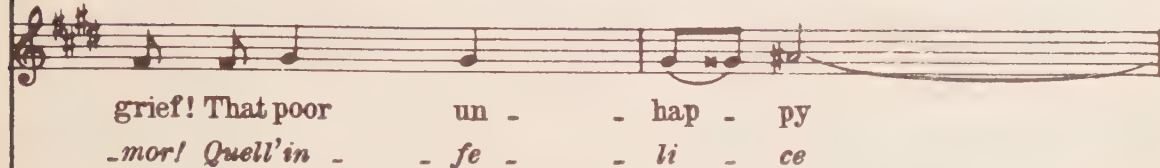
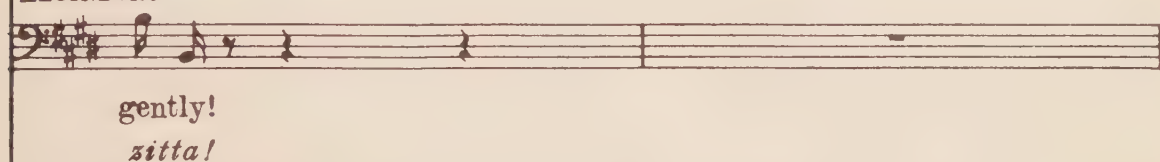
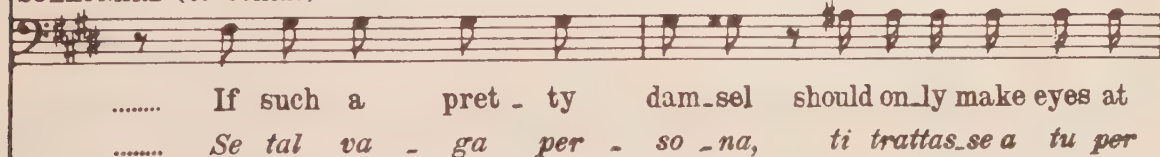
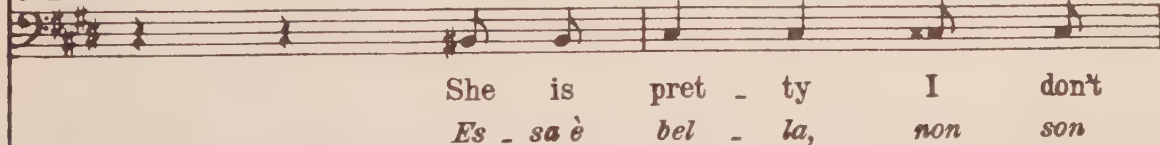
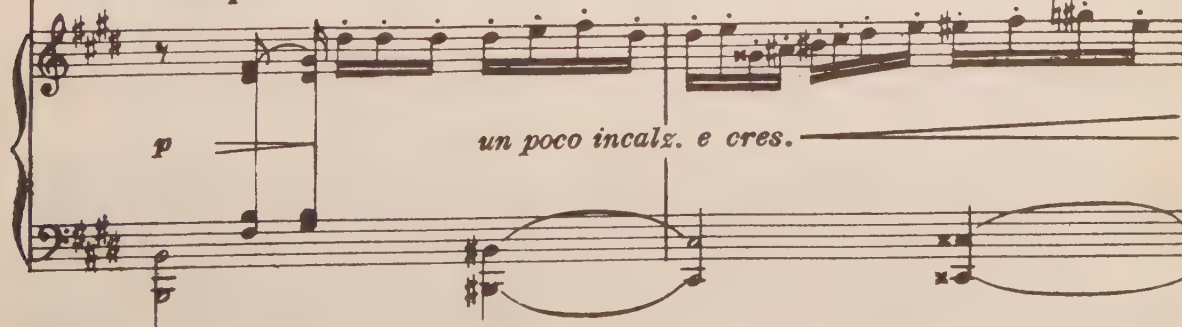
COLLINE

Yes, a page of Ho - mer!
mi piac - cion as - sai più!

mf poco allarg.

a Tempo**MUSETTA**

(obstinately to Alcindoro)

**MIMI****RUDOLPH****ALCINDORO****SCHAUNARD (to Colline)****COLLINE****a Tempo**

MUSSETTA

sostenendo

MIMI

just what I like,

so..... hold your tongue,.....

hold your

par.....*non*..... *sec - car*,.....*non sec -*

girl,

ah!.....

ah!.....

she..... moves me,

she moves

me to

ah!.....

ah!.....

mi..... *muo - ve*,mi *muo - ve*a *pie -*

RUDOLPH

love.....

none may, none may revive

a love, a love that's

quel.....*che*..... *le of - fe - se*,*ren - di - car non*

SCHAUNARD

you,
*tu,*you'd for-get your mouldy classics,
*la tua scienza bronto - lo - na*And you'd hasten to fetch her
mande - re - sti a Bel - ze -

COLLINE

doubt it;

yet

I would ra-ther have

my old pipe and a page of

*cie - co,**ma*.....*piaccionmi assai più**u - na pipa e un te - sto**f sostenendo**p*MUSSETTA *a Tempo**un poco sostenendo*

tongue, hold your tongue!

(I must try to get rid of the old boy.)

MIMI

-car! non sec - car!(Or *convien li - be - rar - si del vecchio!*)

tears!

-tà!

RUDOLPH

dead!

sa!

SCHAUNARD

shoe!

-bù!

COLLINE

Homer!

greco!

25

*un poco sostenendo**a Tempo**pp**pp*

(pretending to suffer violent pain in her foot she sits down again)

MUSETTA *ff strillando quasi a piacere*

(coyly showing her foot)
con grazia

Oh, dear!

how it pains me! how it pains me!

my foot!

Ahi!

qual do - lo - re, qual bru - cio - re!

Al piè!

(bends down to untie her shoe)

ALCINDORO

What now?
Che c'è?

Let's see!
Do - re?

col canto

MUSETTA

I.^o Tempo

(screaming)

Break it! tear it!
Sciogli, slac - cia,

(greatly concerned, comes forward)

MARCEL

Ah,
Gio

a Tempo

I.^o Tempo

cres. molto

MUSETTA

I can't bear it!
rompi, strac - cia!

do, I beg you!
te ne implo - ro...

Close by there is a
Laggiù c'è un calzo -

MARCEL

gol - den
- ren - - - - - - - - - - - - - - - - -

youth.....you are not dead, not
mi - - - - - - - - - - - - - - - - -

*quasi rit.
forte tutti*

MUSETTA

bootshop! Hasten, quickly!

He may have boots to please me! Ah! the torture!

ALCIN

-la - io. Cor - ri, presto!

Ne voglio un al - tro pa - io. Ahi! che fitta,

What imprudence!

Imprudente!

MARCEL

dead for me,.....but love revives a - gain in me!.....
 mor - ta.....né di te mor - to è il - sov - ve - nir!.....

a Tempo

quasi rit.

a Tempo

MUSETTA

(takes off her shoe and puts it

how these horrid tight shoes squeeze me! I'll take it off.

ma - le - det - ta scar - pa stret - ta! Or la le - vo...

ALCINDORO

What will all the peo - ple say?

Quel - la gen - te che di - rà?

What im -

Mail mio

MARCEL

If at my door you came to
 Se tu bat - tes - si al - la mia

SCHAUNARD

Now the fun be - comes stu -
 La com - me - dia è stu -

COLLINE

Now the fun be - comes stu -
 La com - me - dia è stu -

on the table)

allarg:.....

MUSSETTA

(impatiently)



So! let it lie there!
Ec-co - la qua.

Hasten!

Cor - ri,

Hasten! Hasten!

va, cor-ri!

MIMI



'Tis ver-y plain to me that she's en - am - our'd
Io ve - do..... ben, el-l'è in - va - ghi - ta

RUDOLPH



'Tis ver-y plain to me the com - e - dy's stu -
Io ve - do..... ben... la com - me - dia è stu -

ALCINDORO

(hides her shoe under his coat which



-prudence!
grado!

Nothing short of scandal! of scandal!
Vuoi ch'io com - pro - met - ta? A - spet - ta!

MARCEL



greet me..... my heart would straight go out to.....
por - ta..... t'andreb - be il mio co - re ad a -

allarg:.....

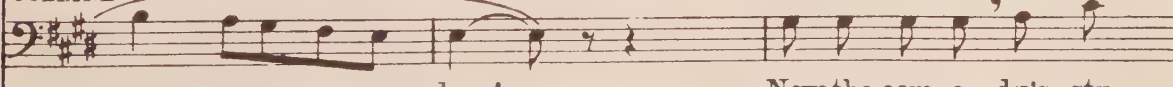
SCHAUNARD



-pen - - - dous!.....
-pen - - - da,.....

In truth 'tis as good
la com - me - dia è stu -

COLLINE



-pen - - - dous!.....
-pen - - - da,.....

Now the com - e - dy's stu -
la com - me - dia è stu -

*fallarg:.....*

(Musetta and Marcel embrace with much fervour)

MUSETTA *stent.* a Tempo sostenuto *Meno*

bring another pair! go! Marcel.....
pre - sto, va! va! Marcel - lo...

MIMI *stent.*

of Mar - cel!
di Mar - cel - - lo!

RUDOLPH *stent.*

-pen - - - dous!
 -pen - - - da!

he hastily buttons up)

ALCINDORO *stent.* (hurries off the stage)

Mu - set - ta! Shame!
Mu - set - ta! Vo.'

MARCEL

meet..... thee, O my love! *Enchantress!*
-prir,..... ad a - prir! Si - re - na!

SCHAUNARD *stent.*

as a play, as a play!
-pen - - - da!

COLLINE *stent.*

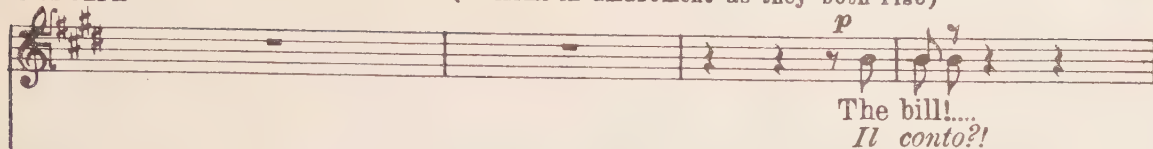
-pen - - - dous!
 -pen - - - da!

26 a Tempo sostenuto *Meno*

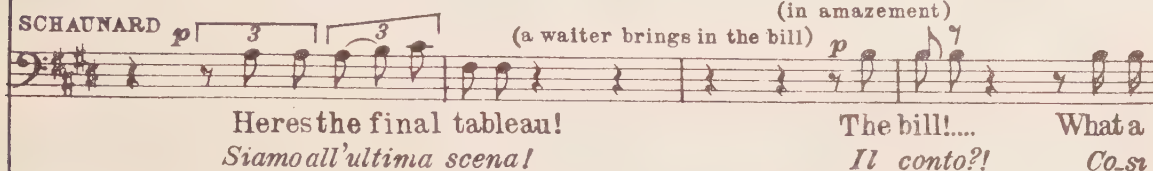
..... col canto *fff tutta forza* *allarg.* *pp dolcissimo*

RUDOLPH

(to Mimi in amazement as they both rise)

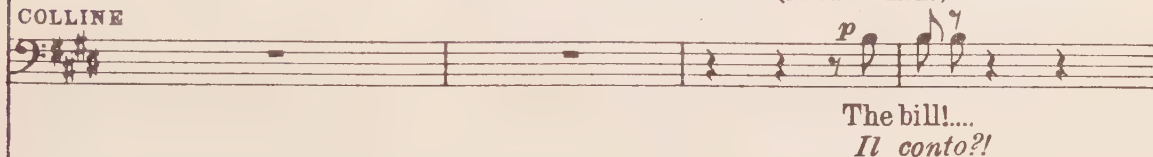


SCHAUNARD

(in amazement)
(a waiter brings in the bill)

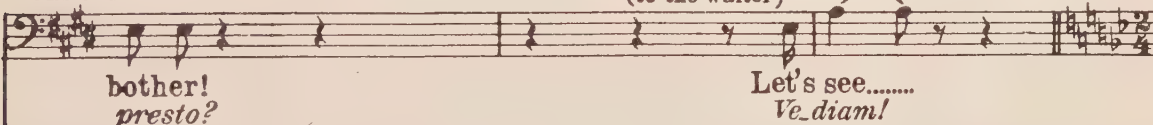
COLLINE

(in amazement)



SCHAUNARD

(to the waiter)

(after looking at it
he hands it round)

COLLINE

Who bade him bring it?
Chi l'ha ri-chiesto?!

Allegro alla marcia

Ogni battuta di 2 equivale a un quarto di 3
Drums heard in the distance*ancora più lento*

156 Allegro alla Marcia ♩=132

The Tattoo (far away at first; but gradually approaching)

(Drums) *pp*

RUDOLPH

(examining the bill)

Heav'n! Out with your coppers!
Ca-ro! Fuori il da-na-ro!

SCHAUNARD

COLLINE

(examining the bill)

Out with your coppers! Col-li-ne, Ru-
Fuori il da-na-ro! Col-li-ne, Ro-

Heav'n! Out with your coppers!
Ca-ro! Fuori il da-na-ro!

RUDOLPH

MARCEL

I've
Ho

SCHAUNARD

We've not a rap!.....
Siamo all'a-sciut-to!

-dolph, and you, Mar-cel!
-dol-foe tu Mar-cel?

I say!
Co-me?

STREET ARABS (hastening from the right)

Sop. WORK-GIRLS

'Tis the tat-too!
La riti-ra-ta!

Ten. STUDENTS (hurrying out of the Café Momus)

'Tis the tat-too!
La riti-ra-ta!

'Tis the tat-too!
La riti-ra-ta!

RUDOLPH



MARCEL

(amazed)



SCHAUNARD

(sternly)

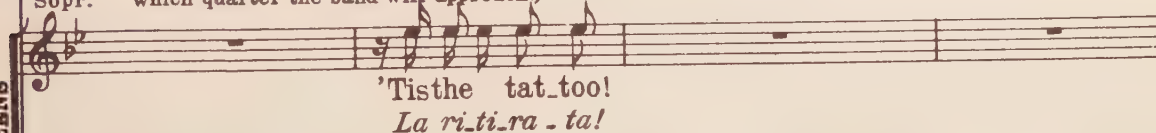


COLLINE

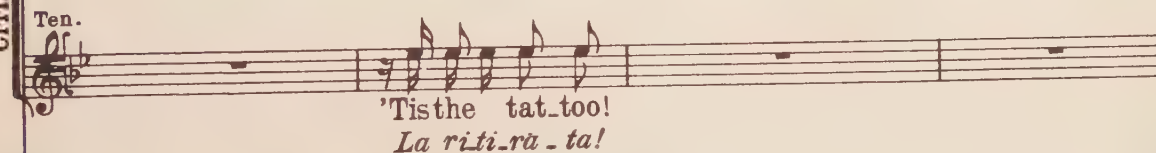


(hastening from the left. As the tattoo is still a long way off, the folks run hither, as if uncertain from which quarter the band will approach.)

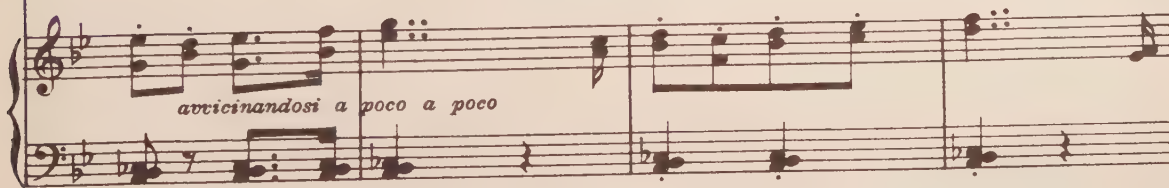
Sopr.



Ten.



CITIZENS



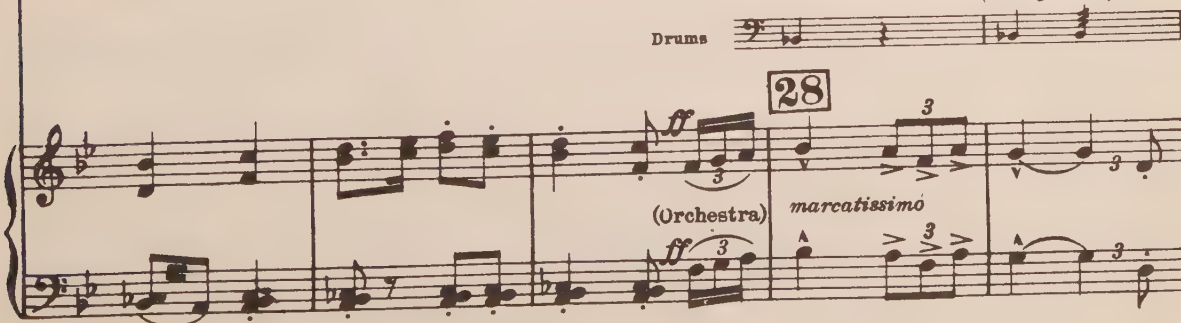
SCHAUNARD

(they all feel their pockets which

who has got my purse?.....
mio te - so - ro ov'è!.....

(coming nearer)

Drums



(are empty; none can explain the sudden disappearance of Schaunard's purse; and they look at each other in surprise.)

MUSETTA

(to the waiter)

And my bill please bring to
Il mio con - to da-tea

STREET ARABS

Will they come a - long this way?
S'av - vi - ci - nan per di qua!?

p

MUSETTA

me.
me.

(pointing in an uncertain fashion the opposite way)

They are coming down this way!
S'av - vi - ci - nan per di là!

WORK-GIRLS

Sopr.

(Several windows are opened, at which mothers with their children appear and eagerly await the coming of the Patrol.)

No, from there!
No, di là!

Ten. STUDENTS

No, from there!
No, di là!

mf *p*

No! have they come!
No, vien di là!

Here they come!
Vien di qua!

Here they come!
Vien di qua!
(gradually retreating)

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MUSETTA (to the waiter who presents the bill.)

Thank you!
Be - ne!

Just make one
Pre-sto som-

Ten. CITIZENS.

(running forward from the back)

Way, there! way, there!
Lar-go! lar-go!

Bassi HAWKERS.

Way, there! way, there!
Lar-go! lar-go!

SOME BOYS

(from the windows)

Just let me see! Just let me hear!
Vo-gliove - der! vo-glios en - tir!

MUSSETTA

(The waiter adds the two amounts together.)

bill of the two!
-ma-te quel-lo con que-sto!

Mo-ther, just let me
Mamma, vo-glio ve-

(from the windows)
Li-set-ta, do be
Li-set-ta, vuoi ta-

(gradually retreating)

p

MUSSETTA

The gentleman will pay who came to sup with
Pa-gail si-gnor che sta-va qui con

see! Pa-pa, just let me hear!
-der! Pa-pà, vo-glio sen-tir!

quiet! To-ny, do have done!
-cer! To-nio, la vuoi fi-nir!

me!
me!

RUDOLPH (pointing to where Alcindoro went out)
(in comic fashion)

Yes, he will pay!
Paga il si-gnor!

MARCEL (in comic fashion)

Yes, he will pay!
Paga il si-gnor!

SCHAU. (in comic fashion)

Yes, he will pay!
Paga il si-gnor!
(pointing to where Alcindoro went out)

COLLINE (in comic fashion)

Yes, he will pay!
Paga il signor!

(the crowd fills the stage; the tattoo advances gradually from the left)

Sop. WORK-GIRLS

They will come a - long this way!
S'av - vi - ci - na - no di qua!

Yes, this
Sì, di

Ten. STUDENTS

Yes, this
Sì, di

Sop.

They will come a - long this way!
S'av - vi - ci - na - no di qua!

Yes, this
Sì, di

Ten.

Yes, this
Sì, di

HAWKERS
Bassi

Yes, this
Sì, di

Now it's com-ing, The tat - too!
Vuò ve - der la ri - ti - ra - ta!

Do be qui - et, do have done!
Vuoi ta - cer, la vuoi fi - nir?

SCHAUNARD

(aside, comically)

Yes, he will
Pa-gail si-

COLLINE

(aside, comically)

Yes, he will pay!
Pa-gail si-gnor!

STREET ARABS

When it gets near-er, we'll march a-long be-side it!
Co-me sarà ar-ri-va-ta la se-gui-re-mo al pas-so!

way!
qua!

way!
qua!

way!
qua!

way!
qua!

way!
qua!

(getting gradually nearer)

30

mf

MUSSETTA (The waiter hands the two bills to Musetta.)

(placing both bills at Alcindoro's place)

And af_ter this
E..... do_ _ _ve

MARCEL

(aside, comically)

He will pay!.....
il si_gnor!.....

SCHAUNARD

pay!
-gnor!

HAWKERS

(The shop-people close their shops and come out into the street)

pp

In that pa_
In quel rul_

pp

MUSSETTA

plea_sant meet_ _ _ing, this shall be my greet_ _ing!
s'è se _ du_ _ _to ri _ tro-vi il mio sa _ lu _ to!

_trol you hear..... the coun _ try's no _ ble might!
_lio tu sen _ ti la pa _ tria ma _ e _ sta!

(always nearer)

And af-ter our plea-sant meet-ing, this
E..... do- - ve s'è se - du- - to ri-

MARCEL

And af-ter our plea-sant meet-ing, this
E..... do- - ve s'è se - du- - to ri-

SCHAUNARD

And af-ter our plea-sant meet-ing, this
E..... do- - ve s'è se - du- - to ri-

COLLINE

And af-ter our plea-sant meet-ing, this
E..... do- - ve s'è se - du- - to ri-

dolce

pp

RUDOLPH

shall be her greet-ing!
tro - viil suo sa - lu - to!

MARCEL

shall be her greet-ing!
tro - viil suo sa - lu - to!

SCHAUNARD

shall be her greet-ing!
tro - viil suo sa - lu - to!

COLLINE

shall be her greet-ing!
tro - viil suo sa - lu - to!

(All look to the left; the tattoo is about to enter the square, when the crowd retreats on either side, while the friends with Musetta and Mimi form a group near the Café.)

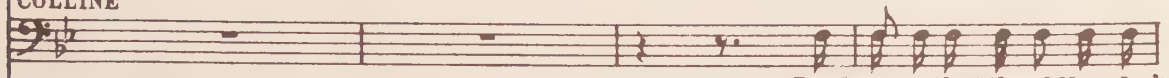
(coming nearer and nearer)

MARCEL



See, the patrol is coming! Look out that the old boy don't
Giunge la ri-ti-ra-ta! Che il vecchio non ci ve-da fug-

COLLINE



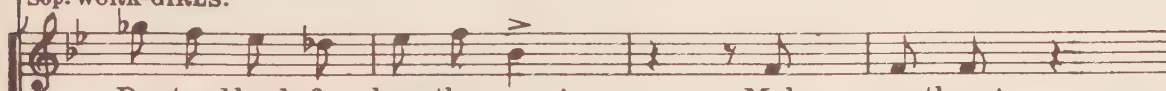
Look out that the old boy don't
Che il vecchio non ci ve-da fug-

STREET ARABS.



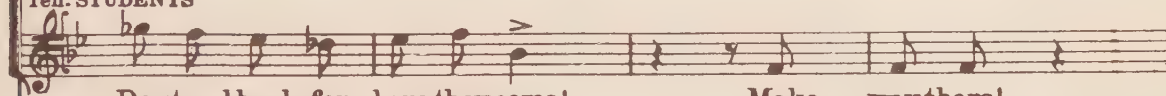
Now look out, they're coming here! Make way there!
Ohè! at ten ti, ec-co-li qua! in fi-la!

Sop. WORK-GIRLS.



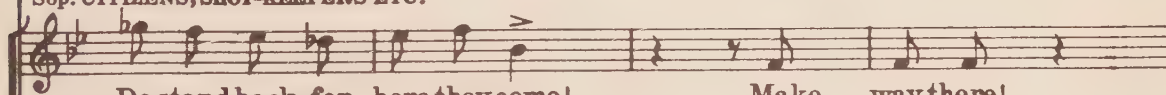
Do stand back, for here they come! Make way there!
Lar-go, lar-go, ec-co-li qua! in fi-la!

Ten. STUDENTS



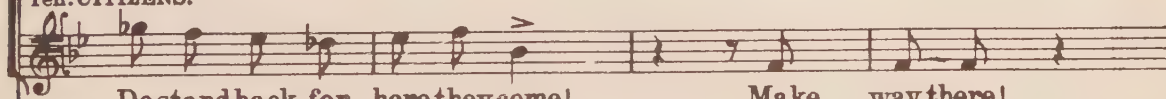
Do stand back, for here they come! Make way there!
Lar-go, lar-go, ec-co-li qua! in fi-la!

Sop. CITIZENS, SHOP-KEEPERS ETC.



Do stand back, for here they come! Make way there!
Lar-go, lar-go, ec-co-li qua! in fi-la!

Ten. CITIZENS.



Do stand back, for here they come! Make way there!
Lar-go, lar-go, ec-co-li qua! in fi-la!

Bassi HAWKERS.



Make way there!
in fi-la!



31

RUDOLPH



See the pat-rol is co-ming!
Giun-ge la ri-ti-ra-ta!

MARCEL



catch you with his darling! Now the crowd is tre-mendous, to es-cape will be so
-gir col-la sua pre-da! Quel-la fol-la ser-ra-ta il nascon-diglio ap-

SCHAUNARD



Now the crowd is tre-mendous, to es-cape will be so
Quel-la fol-la ser-ra-ta il nascon-diglio ap-

COLLINE



catch you with his darling! Now the crowd is tre-mendous, to es-cape will be so
-gir col-la sua pre-da! Quel-la fol-la ser-ra-ta il nascon-diglio ap-



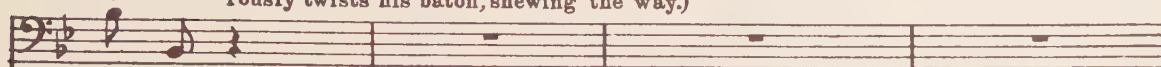
8

(coming nearer)



MARCEL

(Enter from the left the military Tattoo, headed by a gigantic Drum-major who dexterously twists his bâton, shewing the way.)



ea - sy!
-pre - sti!

SCHAUNARD



ea - sy!
-pre - sti!

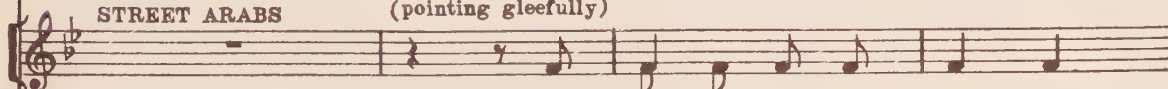
COLLINE



ea - sy!
-pre - sti!

STREET ARABS

(pointing gleefully)



And there's the drum - ma - jor!
Ec - co il tam - bur mag - gio - re!

Sop. 1. WORK - GIRLS



And there's the drum - ma - jor!
Ec - co il tam - bur mag - gio - re!

Tén. 1. STUDENTS



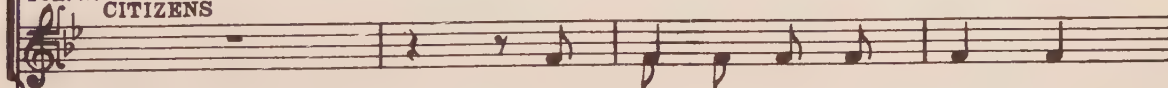
And there's the drum - ma - jor!
Ec - co il tam - bur mag - gio - re!

Sop. 2. CITIZENS, SHOP-KEEPERS, ETC.



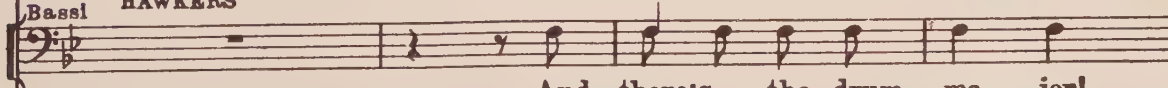
And there's the drum - ma - jor!
Ec - co il tam - bur mag - gio - re!

Tén. 2. CITIZENS



And there's the drum - ma - jor!
Ec - co il tam - bur mag - gio - re!

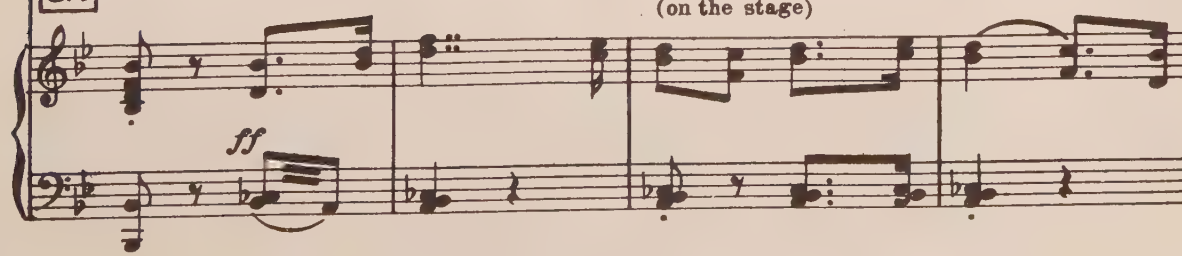
Bassi HAWKERS

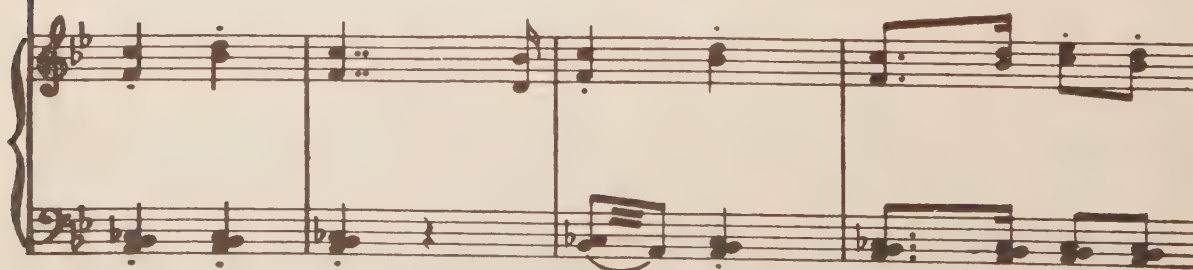
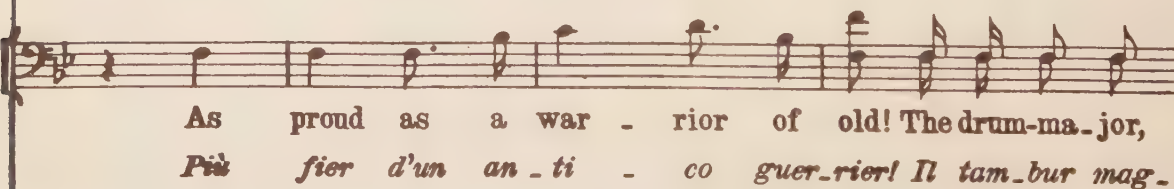
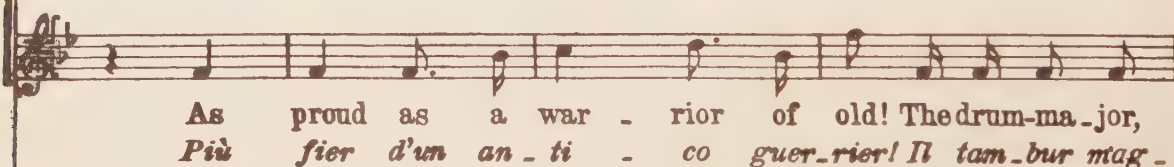
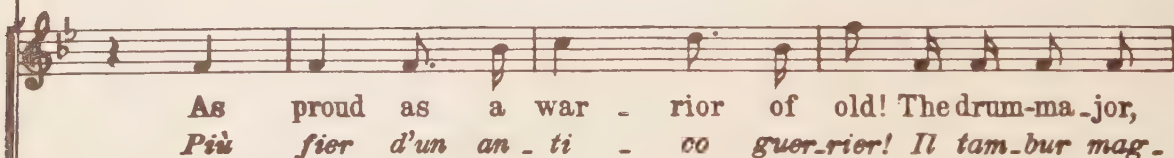
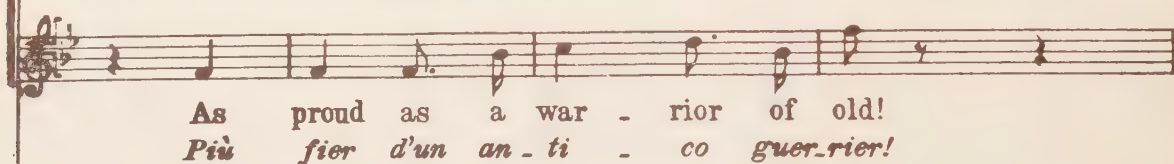
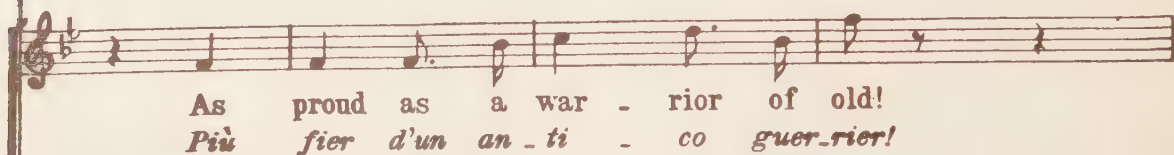
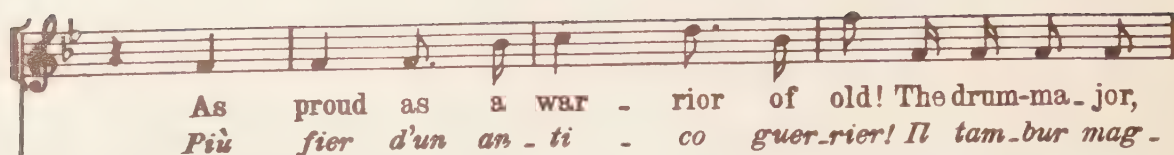


And there's the drum - ma - jor!
Ec - co il tam - bur mag - gio - re!

32

(on the stage)





Quick, or you will miss them!
Le - sti, le - sti, le - sti!

RUDOLPH

Quick, or you will miss them!
Le - sti, le - sti, le - sti!

MARCEL

Quick, or you will miss them!
Le - sti, le - sti, le - sti!

SCHAUNARD

Quick, or you will miss them!
Le - sti, le - sti, le - sti!

COLLINE

Quick, or you will miss them!
Le - sti, le - sti, le - sti!

look! the drum-ma_jor, look!.....
-gior! Il tam_bur mag_gior!.....

The drum-ma_jor, look!.....
Il tam_bur mag_gior!.....

The drum-ma_jor, look!.....
Il tam_bur mag_gior!.....

look! the drum-ma_jor, look!.....
-gior! Il tam_bur mag_gior!.....

look! the drum-ma_jor, look!.....
-gior! Il tam_bur mag_gior!.....

look! the drum-ma_jor, look!.....
-gior! Il tam_bur mag_gior!.....

See! Here they come!
I Zap-pa-tor,

See! Here they come!
I Zap-pa-tor,

See! Here they come!
I Zap-pa-tor,



Here come the sappers, look!.....
I Zap-pa-to-ri o - là!.....

There's the drum-ma-jor too!.....
Ec-co il tam-bur maggior!.....



Here come the sappers, look!.....
I Zap-pa-to-ri o - là!.....

There's the drum-ma-jor too!.....
Ec-co il tam-bur maggior!.....



Here come the sappers, look!.....
I Zap-pa-to-ri o - là!.....

There's the drum-ma-jor too!.....
Ec-co il tam-bur maggior!.....



Here come the sappers, look!.....
I Zap-pa-to-ri o - là!.....

There's the drum-ma-jor too!.....
Ec-co il tam-bur maggior!.....



Here come the sappers, look!.....
I Zap-pa-to-ri o - là!.....

There's the drum-ma-jor too!.....
Ec-co il tam-bur maggior!.....



Here come the sappers, look!.....
I Zap-pa-to-ri o - là!.....

There's the drum-ma-jor too!.....
Ec-co il tam-bur maggior!.....





Now the tat - too goes by!
La ri - ti - ra - ta è qua!



Like a general fine!
Il tambur maggior!



Like a general fine!
Pare un ge - ne - ral!



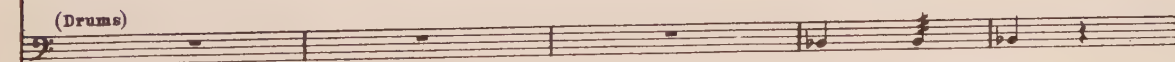
Now the tat - too goes by!
La ri - ti - ra - ta è qua!



Now the tat - too goes by!
La ri - ti - ra - ta è qua!



Like a general fine!
Pare un ge - ne - ral!



(Drums)

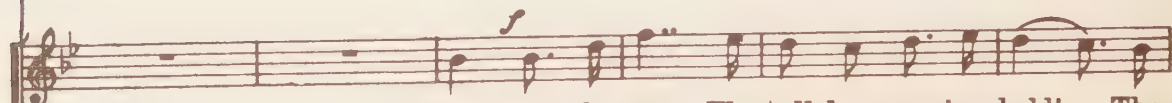


33

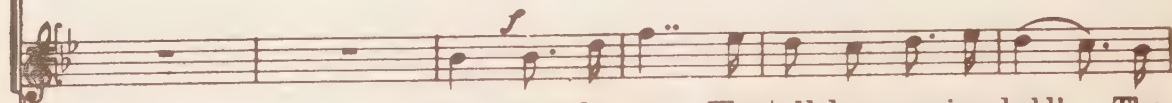
ff
 (Orchestra)



See! there he goes. The tall drum-major bold!..... The
Ec - co - lo là! Il bel tam-bur maggior!... La



See! there he goes. The tall drum-major bold!..... The
Ec - co - lo là! Il bel tam-bur maggior!... La



See! there he goes. The tall drum-major bold!..... The
Ec - co - lo là! Il bel tam-bur maggior!... La



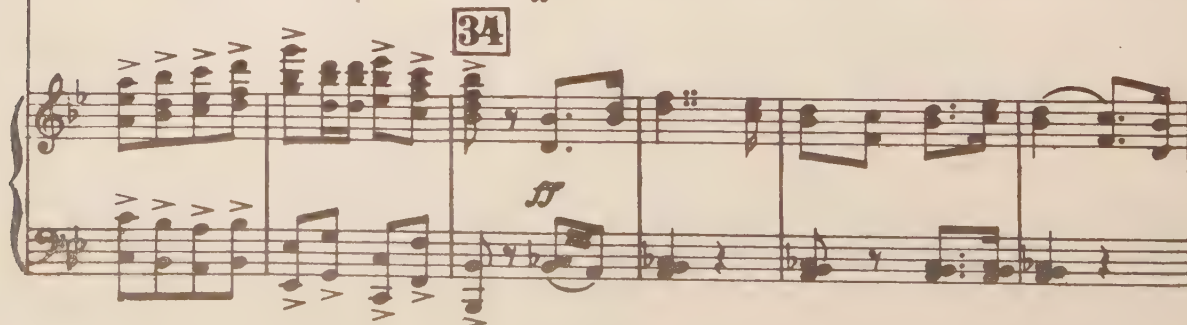
See! there he goes. The tall drum-major bold!..... The
Ec - co - lo là! Il bel tam-bur maggior!... La



See! there he goes. The tall drum-major bold!..... The
Ec - co - lo là! Il bel tam-bur maggior!... La



See! there he goes. The tall drum-major bold!..... The
Ec - co - lo là! Il bel tam-bur maggior!... La





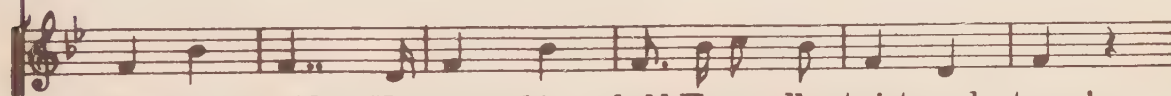
staff of gold You see him hold He proudly twists and turns!
can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!



staff of gold You see him hold He proudly twists and turns!
can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!



staff of gold You see him hold He proudly twists and turns!
can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!



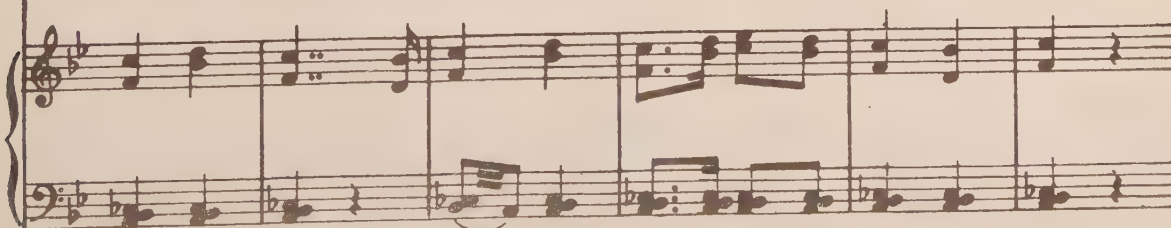
staff of gold You see him hold He proudly twists and turns!
can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!



staff of gold You see him hold He proudly twists and turns!
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staff of gold You see him hold He proudly twists and turns!
can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!





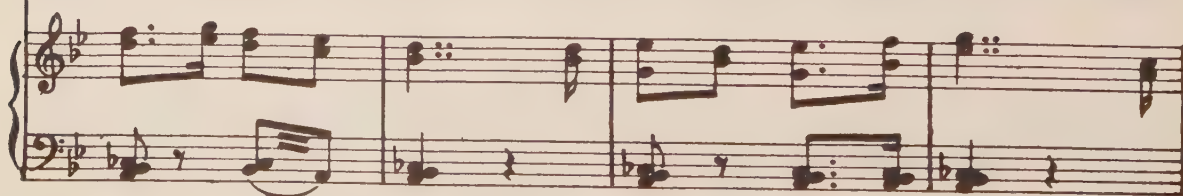
MARCEL



SCHAUNARD



COLLINE



Ten - der-est heart - ed, Pride and joy of the Quar-tier La -
 Glo - ria ed o - nor, o - nor e glo - ria del quar-tier la -

MARCEL

Ten - der-est heart - ed, Pride and joy of the Quar-tier La -
 Glo - ria ed o - nor, o - nor e glo - ria del quar-tier la -

SCHAUNARD

Ten - der-est heart - ed, Pride and joy of the Quar-tier La -
 Glo - ria ed o - nor, o - nor e glo - ria del quar-tier la -

COLLINE

Ten - der-est heart - ed, Pride and joy of the Quar-tier La -
 Glo - ria ed o - nor, o - nor e glo - ria del quar-tier la -

tall drum-ma-jor bold! His staff of gold he proudly twists and
 bel tam-bur mag-gior! Ec-co - lo là! Che guarda, pas - sa,

tall drum-ma-jor bold! His staff of gold he proudly twists and
 bel tam-bur mag-gior! Ec-co - lo là! Che guarda. pas - sa,

tall drum-ma-jor bold! His staff of gold he proudly twists and
 bel tam-bur mag-gior! Ec-co - lo là! Che guarda, pas - sa,

tall drum-ma-jor bold! His staff of gold he proudly twists and
 bel tam-bur mag-gior! Ec-co - lo là! Che guarda, pas - sa,

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 bel tam-bur mag-gior! Ec-co - lo là! Che guarda, pas - sa,

tall drum-ma-jor bold! His staff of gold he proudly twists and
 bel tam-bur mag-gior! Ec-co - lo là! Che guarda, pas - sa,

tall drum-ma-jor bold! His staff of gold he proudly twists and
 bel tam-bur mag-gior! Ec-co - lo là! Che guarda, pas - sa,

tall drum-ma-jor bold! His staff of gold he proudly twists and
 bel tam-bur mag-gior! Ec-co - lo là! Che guarda, pas - sa,

RUDOLPH



tin!
tin!

MARCEL



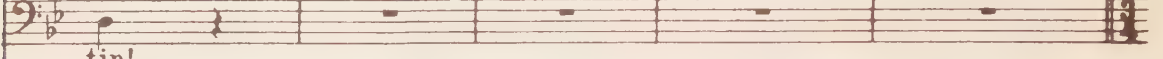
tin!
tin!

SCHAUNARD



tin!
tin!

COLLINE



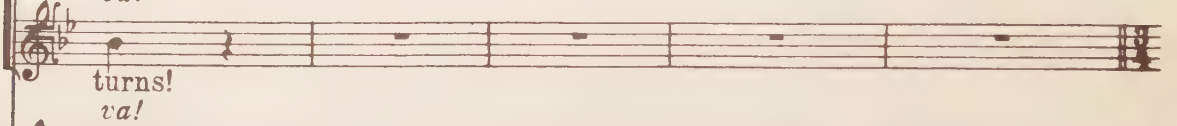
tin!
tin!



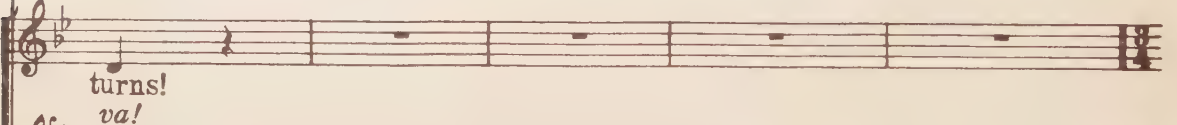
turns!
va!



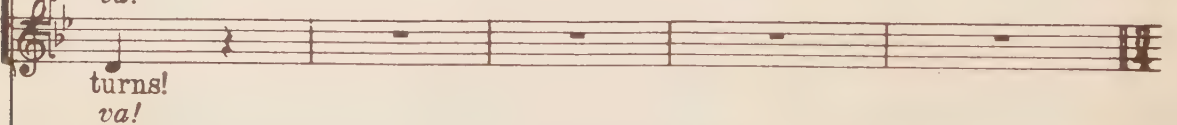
turns!
va!



turns!
va!



turns!
va!



turns!
va!



turns!
va!

35



THIRD ACT

"Mimi's voice seemed to go through Rudolph's heart like a death knell."

"His love for her was a jealous, fantastic, weird, hysterical love."

"Scores of times they were on the point of separating."

"It must be admitted that their existence was a veritable hell-upon-earth."

"And yet amid all their tempestuous strife they mutually agreed to pause for the refreshment and solace afforded by a night of love; but the dawn merely brought with it some unlooked-for battle which served to drive Love, terrorstruck, away."

"Thus (if life it was) did they live; a few happy days alternating with many wretched ones while perpetually awaiting a divorce?"

"Either as a congenital defect or as a natural instinct, Musetta possessed a positive genius for elegance."

"Even in her cradle this strange creature must surely have asked for a mirror."

"Intelligent, shrewd, and above all hostile to anything that she considered tyranny, she had but one rule, caprice."

"In truth the only man that she really loved was Marcel; perhaps because he alone could make her suffer. Yet extravagance was for her one of the conditions of well being."

"La voce di Mimì aveva una sonorità che penetrava nel cuore di Rodolfo come i rintocchi di un'agonia..."

"Egli però aveva per lei un amore geloso, fantastico, bizzarro, isterico..."

"Venti volte furono sul punto di dividersi."

"Convien confessare che la loro esistenza era un vero inferno."

"Nondimeno, in mezzo alle tempeste delle loro liti, di comune accordo si soffermavano a riprender lena nella fresca oasi di una notte d'amore... ma all'alba del domani una improvvisa battaglia faceva fuggire spaventato l'amore."

"Così - se fu vita - vissero giorni lievi alternati a molti pessimi nella continua attesa del divorzio."

"Musetta, per originaria malattia di famiglia e per materiale istinto, possedeva il genio dell'eleganza."

"Questa curiosa creatura dovette appena nata domandare uno specchio."

"Intelligente ed arguta, ribelle soprattutto a quanto sapeva di tirannia, non aveva che una regola: il capriccio."

"Certo il solo uomo da lei veramente amato era Marcello - forse perchè egli solo sapeva farla soffrire - ma il lusso era per lei una condizione di salute."

THIRD ACT

THE BARRIÈRE D'ENFER

Beyond the toll-gate, the outer boulevard is formed in the background by the Orleans high-road, half hidden by tall houses and the misty gloom of February.

To the left is a tavern with a small open space in front of the toll-gate. To the right is the Boulevard d'Enfer; to the left that of S^t Jacques.

On the right also there is the entrance to the Rue d'Enfer leading to the Quartier Latin.

Over the tavern, as its sign-board, hangs Marcel's picture "The Passage of the Red Sea," while underneath in large letters is the inscription "At the Port of Marseilles." On either side of the door are frescoes of a Turk and a Zouave with a huge laurel wreath round his fez.

From the ground-floor windows of the tavern facing the toll-gate, light gleams.

The plane-trees, grey and gaunt, which flank the toll-gate square lead diagonally towards the two boulevards. Between each tree is a marble bench. It is towards the close of February; snow covers all.

As the curtain rises the scene is merged in the dim light of early dawn.

In front of a brazier are seated, in a group, snoring custom-house officers. From the tavern at intervals one may hear laughter, shouts, and the clink of glasses. A customhouse official comes out of the tavern with wine. The toll-gate is closed.

♩ = 112
Andantino mosso

(THE CURTAIN RISES)

ff subito pp pp

pp

pp

pp

j 115494 j

1

Andantissimo

a Tempo

quasi rit.

SCAVENGERS
8 Bass!

(Behind the toll-gate, stamping their feet and blowing on their frost-bitten fingers, stand several street scavengers)

(vigorously) *mf*

What
Ohè,

(The officials do not budge; so the scavengers with brooms and mattocks thump the toll-gate and shout)

there! What ho there! Ad-mit us!
là, le guardie!.. A - pri - te!..

2

ppp

(more vigorously)

What ho, there! Make haste and let us
Ohè, là! *Quel - li di Gen - til -*

pass! We are the sweepers!
- ly! Siam gli spas - si - ni.

pp

(stamping their feet)

Look how it's snow-ing! What ho there! We are
Fioc - ca la ne - ve... *Ohè, là...* *Qui s'ag-*

AN OFFICIAL (yawning and stretching himself)

(goes to open the gate; the scavengers pass through to the Rue d'Enfer. The official closes the gate again.)

All right!
Ven - go!

fro - zen!
- ghiaccia!

pp

(From the Tavern: The clink of glasses forms an accompaniment to the song)

3 Sop. 1.

3 Sop. 2.

3 Cont.

(from within)

dolce con grazia

Pass the glass! Let each toast his lass! So pass the glass! Let
Chi nel ber tro - - vò il pia - cer, nel suo bic_chier, nel

3

*pp**quasi rall. a Tempo*

each lad toast his lass! Ha!.....
su - o bic - - chier, Aa!.....

Each one as he
d'u - - na
quasi rall. a Tempo

sips, as he sips his wine, shall dream of lips made for love di -
boc - ca nel - l'ar - dor, tro - vò l'a - mor, tro - - vò l'a -

MUSETTA (from the tavern)

183

Ah!..... As the
Ah!..... Se
vine!
-mor!

pp armonioso

Red. * *Red.* * *Red.* *

poco rall.

to - per... loves his glass,..... So the lov - er loves his lass!..
nel bicchie-re sta il pia-cer..... in giovin bocca sta l'a-mor!..

poco rall.

Red. *

MUSETTA

Poco più mosso

a Tempo

.....

3 Tenori (from the Tavern) *rall.:.....*

Tral - le - ral - le, tral - le - ral - le,..... No - ah and Eve!
Tral - le - ral - lè, tral - le - ral - lè,..... E - va e No - è!

3 Baritoni (from the Tavern) *rall.:.....*

Tral - le - ral - le, tral - le - ral - le,..... No - ah and Eve!
Tral - le - ral - lè, tral - le - ral - lè,..... E - va e No - è!

3 Bassi (from the Tavern) *rall.:.....*

Tral - le - ral - le, tral - le - ral - le,..... No - ah and Eve!
Tral - le - ral - lè, tral - le - ral - lè,..... E - va e No - è! *cres. molto*

Poco più mosso **4** a Tempo

j 115494 *j*

(A sergeant comes out of the guard-house, and orders the toll-gate to be opened)

CUSTOM-HOUSE OFFICIAL

Here come the women with their milk!
Son giù le lat-ti-ven-do-le!

6 MILK-WOMEN

Sop.

(Exclaimed, not intoned)
 (from within) *f*

Houp-là! Houp-là!
 Hopp-là! Hopp-là!

(a tinkling of carters' bells is heard)

ff *subito pp* *pp*

(Carts pass along the outer Boulevard,
 lighted by large lanterns)

3 CARTERS

(Exclaimed)
 (from within) *f*

(cracking of whips)

Houp - là!
 Hopp - là!

pp

6 MILK-WOMEN

(quite close)

(Exclaimed)

(the gloom gradually gives way to daylight)

Houp - là!
 Hopp - là!

pp *mf* *pp*

(to the officials who admit them through the toll-gate)

1st group

(6 Peasant-women enter carrying baskets)

6 MILK-WOMEN

Good mor-row!

*Buon gior-no!*2nd group (to the officials)

(they move off in various directions)

Good mor-row!

Buon gior-no!

(who enter riding on donkeys)

3rd group (to the officials)

Good morrow!

Buon gior.no!

(it stops snowing)

*legato**pp*

6 PEASANT-WOMEN

3 Sole (to the customs officials)

(pay the toll and depart)

3 Sole (to the officials)

(paying toll and going on)

Butter! cheese!
*Burroe ca-cio!*New-laid eggs!
Pol-li ed o-va!

3 Sop.1. (from the cross-roads)

ppp

Which way, then, are you going?

Voi da che parte an-date?

Well, shall we see you

Ci tro-verem più

3 Sop.2.

(from the cross-roads)

ppp

Up to Saint Michael's.

A San Mi-che-le!

PEASANT-WOMEN

[5]

a Tempo

(they move off in various directions)

la - ter?
tar - di?

At twelve o' - clock!
A mez - zo - di!

At twelve o' - clock!....
A mez - zo - di!.....

(The officials remove

p

the bench and the brazier)

pp

ppp

pp

pp

6

(Enter Mimi from the Rue d'Enfer: she looks about as if anxious to make sure of her whereabouts. On reaching the first plane-tree, she is seized by a violent fit of coughing. Then recovering herself, she sees the sergeant whom she approaches)

Lento molto $\text{♩} = \text{♩}$

espressivo

rall:..... *pp* *rit.* *3*

(to the sergeant) **Andante** *affannata a piacere* (unable to recollect the name)

MIMI **Allegro** *p*

Oh, please sir, tell me the name of that tavern where now a painter's
Sa dir - mi, scu-si, qua-l'è l'o-ste-ri-a... do-ve un pittor la-

Allegro **Andante**

col canto.....

(a serving woman comes out of the tavern:
 Mimi goes up to her.)

MIMI (cough) **a Tempo**

work-ing. Thank you. Oh! my good woman, pray do me this
- vo-ra? Gra-zie. O buo-na don-na, mi fa-te il fa-

SERGEANT (pointing to the cabaret)

There it is.
Ec-co-la.

a Tempo

MIMI

fa-vour! Can you find me the painter, Mar-cel? I fain would
- vo-re... di cer-car-mil pit-to-re Mar-cel-lo? Ho da par-

rall:.....rit.

MIMI

see him! The mat-ter's ur-gent! Just tell him soft-ly that Mi-mi is
 -lar-gli. Ho tan-ta fret-ta. Di-te-gli, pia-no, che Mi-mi l'a-

pp col canto.....

MIMI (the woman goes to the inn)
Andantino mosso

wait-ing.
 -spet-ta...

SERGEANT

(to a passer-by)

In that bas-ket!

Ehi, quel pa-nie-re!

7 *Andantino mosso*

I^o Tempo

ppp

pp

SERGEANT

(Other folk now pass through the toll-gate and move off in
 different directions. The bell of the Hospice S^{te} Thé-
 rèse rings for matins.)

Pass there!

Pas-si.

OFFICIAL

(after searching the basket)

Emp-ty!

Vuo-to!

(Campanelle)

(Day has now come; a sad murky winter's day; sundry couples; homeward bound, quit the tavern.)

Campanelle

pp *f*

(Marcel coming out of the inn.)
(Campanelle)

MIMI

Allegro

Moderato

I hoped that I should find you here.
Spe-ra - vo di tro - var - vi qui.

MARCEL

(amazed)

Mi - mi!
Mi - mi!

Yes, here we've
E' ver, siam

Moderato

8 Allegro

ff *p*

MARCEL

been for a month; so, to pay for our footing,
qui da un me - se di quel - l'oste alle spe - se.

Mu - set - ta tea - ches
Mu - set - ta in - se - gna il

poco rall:.....

col canto.....

p *ff* *p*

MARCEL a Tempo

sing - ing to those who come here, And I, well I paint
can - to ai pas - seg - gie - ri *risoluto* io pingo quei guer-

p a Tempo *ff*

MARCEL

war - riors, there, on the house front.
- rie - ri sul - la fac - cia - ta.

Vivo *pp*

MARCEL

'Tis bit - ter! Pray en - ter!
È freddo. En - trate.

molto rall:..... *Andante* ♩ = 48

col canto..... *pp* **9** *Andante* ♩ = 48

MIMI

Where is Ru - dolf?
C'è Ro - dol - fo?

En - ter I cannot, no!
Non posso en - trar, no, no!

(bursts into tears)

MARCEL

Here.
Sì.

Why
Per -

(in despair.)

MIMI



MARCEL

Ah! good Marcel! Oh! help me! Oh
 Oh! buon Marcel - lo, a - iu - to! a -

not?
 - ch'è?



MIMI



help me!
 - iu - to!

For Ru - dolf, for Ru - dolf
 Ro - dol - fo, Ro - dol - fo

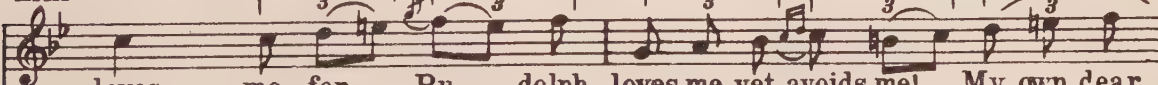
MARCEL



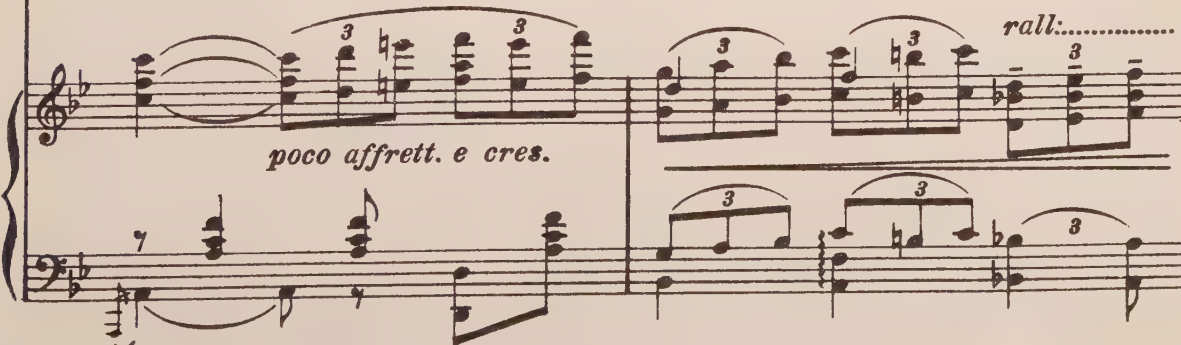
Say, what has hap - pened?
 Co - s'è av - ve - nu - to?

con anima

MIMI



loves me, for Ru - dolf loves me yet avoids me! My own dear
 m'a - - ma, Ro - dol - - fo m'ama e mi fug - ge, il mio Ro -

rall.:.....*poco affrett. e cres.*

a Tempo

MIMI

Ru - - - doph..... is jeal - - - ous, mad - - - ly
 - dol - - - fo..... si strug - - - ge per ge - lo -

rit:..... *a Tempo*

ff *3* *3* *3*

MIMI

jeal - ous..... A glance, a ges - ture, or
 - si - a..... Un pas - so, un det - to,.. un

p *10* *dolce*

p dim. molto *pp* *p*

MIMI

e'en a flow'r suf - fice to make him jeal - ous..... Starting his
 vez - so, un fior... lo met - to in so - spet - to..... On - de cor -

MIMI

wrath and fu - ry. And oft at night when feign - ing to be
 - ruc - oi ed i - re. Tu - lor la not - te fin - go di dor -

espressivo *p*

MIMI

ritenuto

sleep - ing, I felt his eyes were watch - ing,..... to spy up - on my
- mi - - re e in me lo sen - to fi - so..... spi - ar - mi i sogni in

MIMI

sostenendo molto

slum - bers. How oft would he re - proach me: You are not
vi - so Mi grida ad ogni i - stan - te: non fai per

ppp sostenendo molto

MIMI

stent. molto.....

mine! you love an - o - ther gal - lant, you are not mine! A - las! A - las!...
me, ti prendi un altro a - man - te, non fai per me! Ahi - mè! ahi - mè!....

stent. molto.....

MIMI

*declamato**rall:.....*

'Tis jealousy that prompts him, I know. Yet how may I re - ply, Mar -
In lui parla il ro - vel - lo, lo so, ma che ri - spondergli, Mar -

ff dim. *p rall*

MIMI I.^o Tempo

cel?
- cel - lo?

MARCEL

p *3* *3*

Two that live thus I reck - on would be surely bet - ter

11 I.^o Tempo Quando s'è co-me vo - i non si vi-ve in com - pa -

pp dolce

MIMI

3 *3* *3* *3*

You are right, you speak tru - - ly. 'Twere best we were

Di-te ben, di-te be - - ne. La-sciar-ci con -

MARCEL

part - - ed.
- gni - - a.

MIMI

part - - ed.
- vie - - ne.

Will you aid us, then, will you aid us to

A - iu - - ta - te - ci, a - iu - ta - te - ci

p *3*

part? Oft to do this have we striv - en, But in
 voi; noi s'è pro-va-to più vol - - te, ma in -

MARCEL

I'm hap - - py with Mu -
 Son lie - - ve a Mu -

MIMI

vain!..... *rall:.....*
con forza Ah..... 'tis
 va - - no Di - - te

MARCEL

- set - - ta, and she's hap - py with me..... because 'tis mirth that binds us to -
 - set - - ta el - l'è lie - - ve a me..... perchè ci a - miamo in al - le -

poco affrett. e cres. *rall:.....*

MIMI

true, Ah, 'tis true!..... to part were the
 ben, di - - te ben..... la - sciar - ci con -

MARCEL

- geth - er; Laugh - ter, mu - sic, and song ev - er our love pro -
 - gri - - a... Can - tie ri - sa, ec - co il fior d'in - va - ria - bi - le a -

a Tempo *a Tempo*

MIMI

best!..... Ah, then, aid us I pray you!
rien!..... Fa-te voi per il me-glio.

MARCEL

-long!
mor!

'Tis well, 'tis well! Now will I wake him.
Sta ben, sta ben! O-ra lo sve-glio.

12 *dolce*

p
pp rall.

MIMI

Wake him?
Dor - me?

MARCEL

p

O-vercome by fa-tigue, just before
E' piom-ba-to qui un'o-ra avan-ti

p

MARCEL

(motions Mimi to look through the
tavern-window)

dawn came, on a bench fast he slumbers. Be - hold him!
l'al - ba s'as - so - pi sopra una panna. Guar - da - te...

espressivo
pp
ritenuto

MIMI (coughing persistently)

And.^{te} mosso (Lo stesso movimento)

Un - - ceasingly it shakes, me, and
Da - i - ri ho l'os - sa rot - te. Fug.

What coughing!
Che to - se!

rall:.....

And.^{te} mosso (Lo stesso movimento)

pp

MIMI poco affrett.

rall:.....

Ru - dolf now for - sakes me, and says to me "It is o - ver!"
- gi da me sta - not - te di - cen - do - mi: E fi - ni - ta.

poco affrett.

rall:.....

f a Tempo

MIMI Lento a piacere

At day - break swift es - cap - ing, I hurried here to find him.
A gior - no so - no u - sci - ta e me ne venni a que - sta vol - ta.

col canto.....

p

14

Allegretto

p

(watching Rudolph inside the tavern.)

MARCEL *a piacere*

He's wak-ing, call-ing, and wants me,
Si de-sta... s'al - za... mi cer-ca...

col canto..... *p a Tempo*

MIMI

*rapidamente**a Tempo*

MARCEL

He must not see me.
Ch'ei non mi ve-da!

come, then!
vie-ne...

fp

Go quick-ly
Or rin-ca-

*col canto.....**a Tempo*

MARCEL

home Or hide yourself out there. Dont make a scene;
-sa-te Mi-mi, per ca-ri-tà! Non fa-te sce-ne qua!

p

*Poco meno**p espress.**Poco meno**P legato**rit:.....**rit:.....**pp*

(coming out of the inn, hastens towards Marcel.)

RUDOLPH

Moderato con moto

Mar - cel, at last I've found you!

Where none can

Mar - cel - lo. Fi - nal - men - te!

Qui niun ci

Moderato con moto

RUDOLPH

a piacere

hear us.
sen - te.

I want a se - par - a - tion from Mi -
Io voglio se - pa - rar - mi da Mi -

a Tempo

RUDOLPH

- mi.
- mi.

MARCEL

Is that your lat - est whim?
Sei vo - lu - bil' co - sì?

a Tempo

RUDOLPH All^o moderato ♩=126

Love in my heart was dy - ing, al - most was
 Già un'al - tra vol - ta cre - det - ti mor - to il mio

All^o moderato ♩=126

16

p

RUDOLPH

dead, But her blue eyes new
 cor, ma di que - gl'oc - chi az .

mf

RUDOLPH

glo - ry on me shed Love swift re -
 - sur - ri allo splen - dor es - so è ri -

RUDOLPH

- viv - ed Ah me! What woe is
 - sor - to O - ra il te - dio l'as -

allarg.

ff *col canto*

(Mimi warily approaches, to listen)

mine!
MARCEL *sal...*

Yes!
Per

[17]

Would you now such a bit - ter pain re - call?
E gli vuoi rin - no - va - re il fu - ne - ral?

a Tempo

mf

RUDOLPH

(sadly)

Meno

al - ways!

MARCEL *sempre!*

p

p

Nay, be prudent, Love is not worth the keep - ing, That
Cambia me - tro. Dei pazzi è l'a - mor te - tro che

Meno
p

MARCEL

a Tempo

on - ly ends in weep - ing. Love must thrive in mirth and
la - cri - me di - stil - la. Se non ri - de e sfa -

sf a Tempo *p*

MARCEL

glad - ness or else it is but mad - ness!
- vil - la l'a - more è fiac - co e ro - co.

mf

pp

f

pp

RUDOLPH

a Tempo

Aye, somewhat!
Un po-co.

MARCEL

p rit.

'Tis that you're jeal-ous.
Tu sei ge-lo-so.

And cho-leric, and
Col-le-ri-co, lu-

18

MARCEL

lu-natic, and a victim of vile sus-pi-cion, un-happy and
-na-ti-co, im-be-vu-to di pre-giu-di-zì, no-io-so, coc-

MIMI

(aside)

He's getting in a rage; poor little Mimi!
Or lo fa in colle-ri-r! Me po-ve-retta!..

RUDOLPH

(with bitter irony)

Mi -
Mi -

MARCEL

stub-born!
-ciu-to!

19

mi's a heart-less mai - den Proneto
 - mi è u - na ci - vet - ta che fra -

RUDOLPH

(with great sarcasm of tone)

flirt - ing with all. A scent-ed dan-dy, some lord-ling
 - scheg - gia con tut - ti. Un moscar - di - no di Vi - scon -

p *stacc.*

RUDOLPH

(with increasing bitterness)

Now striveth to win her ca - res - ses. With bo-som
 - ti - no le fa l'oc - chi di tri - glia. El - la sgon -

RUDOLPH

sway - ing, one foot dis-play-ing, so she lures him on with the
 - nel - la e sco-pre la ca - vi-glia con un far pro-met -

dim.

ma - gic of her smile.
 - ten - te e lu - sin - ghier...

MARCEL

Shall I be frank? I think
 Lo de - vo dir? Non mi

dim. e rall.

RUDOLPH

a piacere

rall.

MARCEL

'tis hardly true.
 sem - bri sin - cer.

No, 'tis not
 Eb - be - ne,

col canto

RUDOLPH

Sostenendo

true, 'tis not true. In vain, in vain I smoth -
 no, non lo son. In - van, in - van na - scon

Sostenendo

20

ff

RUDOLPH

a Tempo

-er all the tor - ture that racks me
 - do la mia ve - ra tor - tu - ra

a Tempo

p

I love Mi - mi, she is my on - ly
A - - - - - mo Mi - mi so - vra ogni co - sa al

RUDOLPH

treas - - - ure; I love her!.....
mon - - - do, io, l'a - - - mo.....
poco allarg...... *a Tempo*

RUDOLPH

accel.

But oh! I fear it.....
ma ho pa - u - ra.....

(Mimi, astonished, comes closer and closer, under cover of the trees)

RUDOLPH *rall.*.....*rit.* *a Tempo*

(sadly)

But oh! I fear it..... Mi -
ma ho pa - u - ra!..... Mi -
a Tempo

RUDOLPH *Lento triste* ♩ = 48

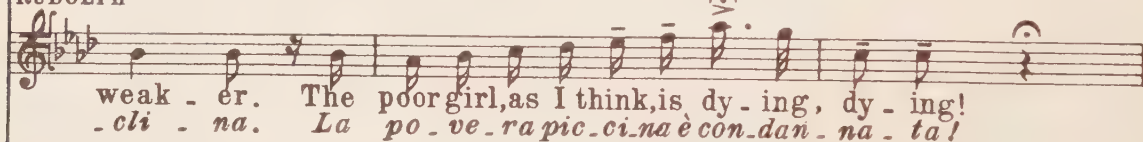

21

Lento triste ♩ = 48

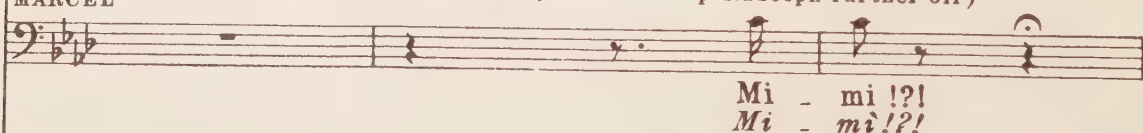

MIMI



RUDOLPH



MARCEL (fearing Mimi may overhear them, tries to keep Rudolph further off)

RUDOLPH *con la massima espressione*
Sostenuto molto ♩ = 40


RUDOLPH

..... while in her cheeks so pal-lid fires of fe-ver a-
 già le smun-te go-te di san-gue

cres. *ff* *rit.*

MIMI

(weeping)

molto rit...... *a Tempo*

Woe is me! I'm dy-ing!
 Ah-i-mè, mo-ri-re?!

RUDOLPH

-wa-ken.
 ros-se...

And my room's but a squalid
 La mia stanza è una ta-na

MARCEL

(agitatedly, perceiving that Mimi is listening)

Poor little Mi-mi!
 Po-ve-ra Mi-mi!

22

a Tempo

pp molto rit. *pppp con stanchezza*

RUDOLPH

poco rall......

hov-el, no fire there burn-eth On-ly the cru-el
 squal-li-da... il fuoco ho spen-to V'entra e l'aggira il

cres. *cres.*

RUDOLPH *a Tempo*

night - wind wailleth, wailleth, there ev - er.
ven - to di tra - mon - ta - na.

f a Tempo

RUDOLPH *a Tempo*

Yet she's merry and smiling while, remorseful, despairing, I feel that it is
Es - sa can - ta e sor - ri - de, e il ri - mor - so m'as - sa - le. Me ca - gion dei su.

a Tempo

affrett.

allarg:.....

MIMI

(disconsolately) *rit.....*

Ah! I'm dy - ing!
O mia vi - ta!

RUDOLPH *a Tempo*

I, yes, 'tis I am guilt - y!
- ta - le mal - che l'uc - ci - de!

Mi -
Mi -

MARCEL (eager to draw Rudolph aside)

List but a moment!
Che far dunque?

f a Tempo

pp col canto

pp

I^o Tempo ma agitando un poco

MIMI (in tones of anguish)

Ah me! Ah me! Allis ov_er! Life and loving, all are ended!
 Ahimè! Ahimè! Efi - ni-tal.. O mia vi - tal.. E fi - ni - tal..

RUDOLPH

- mi's a hothouse flow - er. Want has wasted her beau - ty
 - mi di serra è fio - re. Po-ver-tà l'ha sfiori - ta,

MARCEL

Nay but listen! softly!
 Oh qual pietà! Poveret-ta!

23

I^o Tempo ma agitando un poco

pp

MIMI

rall:.....

Mi - mi must die! Mi - mi must
 Ah - i - mè mo-rir, ahi - mè mo-

RUDOLPH

*allarg.**rit.*

and to bring her back to life would need more than love, far more than
 per richia-mar - la in vi - ta non ba-sta a-mor, non ba-sta a-

MARCEL

*Povera Mimì!**Povera Mi-*

col canto *rall:.....*

MIMI (Mimi's violent coughing and sobbing reveal her presence.)

a Tempo

die!
-rir!

RUDOLPH

love.
-mor!

MARCEL

-mi!

pp a Tempo Sostenendo

cres.

cres. poco a poco

RUDOLPH (rushing towards Mimi)

poco allarg.

Ha! Mimi! You here?
Chè?! Mimi! Tu qui?

You heard, you heard me?
M'ha-i sen - ti - to?

MARCEL

Then she must have been list' - ning!
El - la dunque ascol - ta - va?!

f poco allarg.

Lo stesso movimento

Sway'd by each light sus - pi - cion, a tri - fle yet a -
 Fa - cile al - la pa - u - ra per nul - la io m'ar - ro -

Lo stesso movimento

p animando

p

MIMI

Lo stesso movimento

No that o - dour is
 No, quel tan - fo mi

(seeks to take her into the tavern)

larms me; Come, come inside here.
 - vel - lo. Vien là nel te - por!

RUDOLPH

Lo stesso movimento

24

fp con agitazione

MIMI

stifling me!
 sof - fo - cal

RUDOLPH

(affectionately embraces Mimi)

Ah, Mi - mi!
 Ah, Mi - mi!

fp

(In the tavern Musetta's brazen laugh is heard)
(running to look through the window)

MARCEL *All.^{to} mosso*

*'Tis Muset-ta that's laughing, Laughing,
E Muset-ta che ri-de. Conchi*

[25] *All.^{to} mosso*
mf brillante
P staccato

MARCEL

parlato

*flirting!
ride?* *Ah! what a hussy! I'll not al-
Ah la ci-vetta! Im - pare-*

f affrett.

MIMI

(disengages herself from Rudolph's embrace)

*Fare-well!
Ad - di - o.*

RUDOLPH

(surprised)

What!

MARCEL

*What!
Che!*

*low it!
rai.*

rall. molto... pp

MIMI Lento molto ♩ = 66

RUDOLPH

To the home that she left at the voice of her
Donde lie - ta u - sci al tuo grid o d'a.

Going?
Vai?

26 Lento molto ♩ = 66

dolce
pp

MIMI

poco rit:..... Andantino

lov - er, sad, for-saken Mi - mi must turn back heavy -
 - mo - re, tor - na so - la Mi - mi al so - li - ta - rio

Andantino espressivo

poco rit:.....

agitando un poco

MIMI

- heart - ed.
 ni - do.

For love..... and her lover..... are
Ri - tor - na un'altra vol - ta a in.

p cres.

rall:..... *a Tempo*

gone;..... and she must die!.....
 -tes - - ser fin-ti fior!.....

a Tempo

rall:..... *pp* *m. s.*..... *rall.*

MIMI

*Lento**rall:*..... *And.^{no} mosso* ♩ = 84 *ritenuto*

Farewell, then, I wish you well!..... Nay, lis-ten,
 Ad-di-o, sen-za ran-cor..... A-scolta, a-

And.^{no} mosso ♩ = 84

27

col canto..... *pp*..... *p rit. col canto*

MIMI

a Tempo

lis-ten! Those things, those few old things I've left be-
 -scol-ta. Le po-che ro-be a-du-na che la-sciat

a Tempo

pp

MIMI

-hind me With in my trunk, safe are stor-ed
 spar-se. Nel mio cas-set to stanchiu-si

pp leggerissimo..... *pp leggero*

MIMI

*poco rit.**a Tempo*

That bracelet of gold, The prayer book you gave me.
quel cer-chiet-to d'or, eil ti-bro di pre-ghie-re.

*poco rit.**pp a Tempo m.s.*

MIMI

*poco rit.**a Tempo*

[28]

Pray wrap them up togeth-er in my lit-tle a-pron, I will send round to
In-vol-gi tut-to quan-to in un grembiale e man-de-rò il por.

*espressivo**poco rit.**a Tempo*

MIMI

get them.
-tie - re...

ppp

MIMI

molto rit.....a Tempo

Dear one,
Ba - da...

under the pil - low..... you'll find my lit - tle
sotto il guancia - le..... o'è la cuffiet - ta

*pppp**molto rit.....a Tempo*

MIMI

bon - net. Who knows?..... May be.....you'd like to
ro - sa. Se vuoi,..... se vuoi,..... se vuoi ser.

stent.

animando e cres. *dim.* *rall.*

MIMI

keep it to re - mem - ber our love!..... Farewell!
bar - la a.....ri - cor - do d'amor!..... Ad - di - o,

poco allarg. *f.* *pp rit.* *a Tempo*

MIMI

Goodbye! I wish you well!
addio, senza ran-cor.....

rall. *a Tempo* *dolcemente*

29 Then you're going to leave me.... You are
Dunque è proprio fi - ni - ta!..... Te ne

col canto *a Tempo* *rall.* *ppp* *p*

RUDOLPH

going, yes, you're going, my little Mi - mi, ah! farewell sweet dream of
vai, te ne vai, la mia pic - ci - na? Ad - di - o so - gni d'a.

rall. *p* *col canto*

MIMI *And.^{te} con moto* ♩ = 92*ritenendo.....
dolciss.*

RUDOLPH

Farewell! Farewell! glad a-
Ad-di - o dol - ces ve.love!
-mor!..30 *And.^{te} con moto* ♩ = 92*pp**rit.col canto.....*MIMI *a Tempo*

-wake - nings in..... the morn - ing!.....

RUDOLPH -glia - re al - la..... mat - ti - nal!.....

Fare-
Ad...... *a Tempo*

MIMI

(playfully)

Fare-well to jealous - y and fu-ry!
Ad - dio rab - buffie ge - lo - si - e!

RUDOLPH

-well oursweetlovethat's van - ish'd..... yetthat yoursmlire-
-di - o so - gnan - te vi - ta..... cheuntuo sor - riso ac-

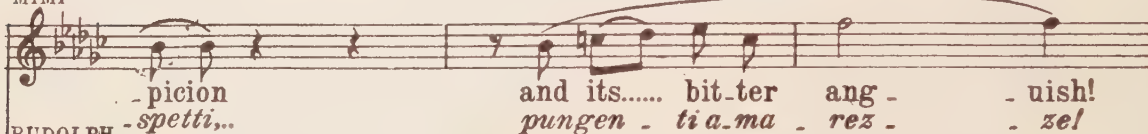
MIMI



RUDOLPH



MIMI



RUDOLPH



RUDOLPH



p

Lone - ly in win - ter..... with death as sole com - pan - ion!
So - li l'in-ver - no..... è co - sa da... mo - ri - re!

RUDOLPH

Lone - ly..... with death as sole com - pan - ion!
So - li..... è co - sa da... mo - ri - re!

p *f* *poco allarg.*

MIMI *affrett. un poco a Tempo*

Lone - ly But in glad springtime there's the sun, the glorious
So - li! Men - tre a pri - ma - ve - ra c'è com - pagno il

RUDOLPH

But in glad springtime there's the sun, the glorious
Men - tre a pri - ma - ve - ra c'è com - pagno il

p *affrett. un poco* *fa Tempo* *poco allarg.* *rall.:*

MIMI *espressivo*

sun, there's the glo - rious sun!.....
sol! c'è com - pa - gno il sol!..... (from within)

MUSETTA

What d'ye
Che vuoi

RUDOLPH

sun,
sol!

MARCEL

(from within)

You were laughing, you were flirting,
Che fa - ce - vi. Che di - ce - vi

espressivo *a Tempo* *p*

115494

mean?
dir?

What d'ye mean?
che vuoi dir?

by the fireside with that stranger.
presso al fuoco a quel si - gno - re?

f ritenuto molto

MIMI

I'm not lonely in Spring.
Niuno è so - lo l'a - pril. (stops on the threshold of the inn and confronts Musetta)...

MARCEL

And how you coloured when I caught you in the
Al mio ve - ni - re hai mu - ta - to di co -

a Tempo

MIMI

RUDOLPH

MUSETTA (defiantly)

Stuff and nonsense all he said was:.....
Quel si - gno - re mi di - ce - va:.....

MARCEL

cor - ner!
- lo - re.

rit. As Si

"Are you ve - ry fond of
Ama il bal - lo si - gno

pp

RUDOLPH *a Tempo* Forth from each
E - sce dai

com - - rades you've lilies and ro - ses.....
par - - la coi gigliele ro - se.....

MUSETTA
dancing?" And half-blushing, I made answer: "I'd be dancing all day
- ri - na? Ar - ros - sendo rispon - de - va: balle - rei sera e mat -

MARCEL
You're most frivolous, Muset - ta!
Va - na, frivo - la, civet - ta!

32

a Tempo

p

MIMI

nest comes a mur - mur of bird - lets.....
ni - di un cinguet - tio gen - ti - le.....

MUSETTA *poco rit.* *a Tempo*
long, Sir!..... I'd be dan - cing all day long, Sir!.....
- ti - na,..... balle - rei se - ra e mat - ti - na.....

MARCEL

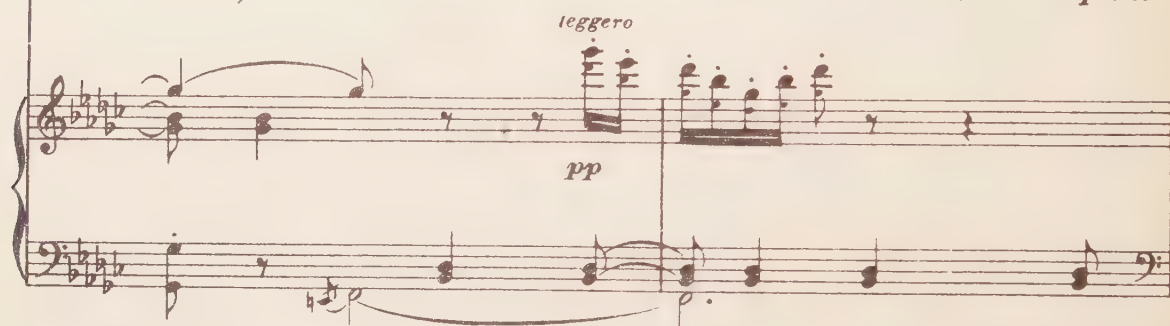
This is talk that on - ly leads to things dis -
Quel discorso asconde mi - re di - so -

poco rit. *a Tempo*

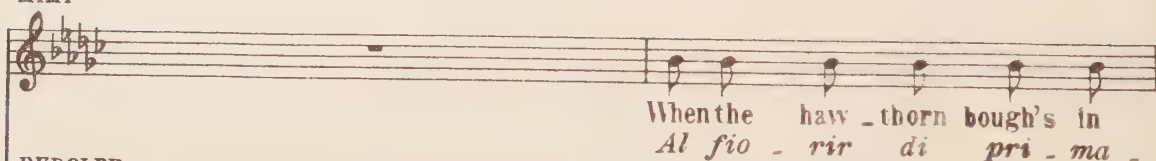
MUSSETTA



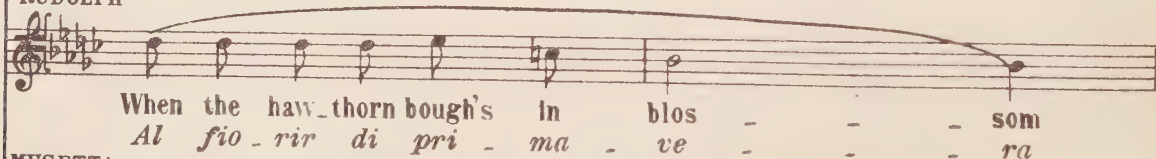
MARCEL



MIMI



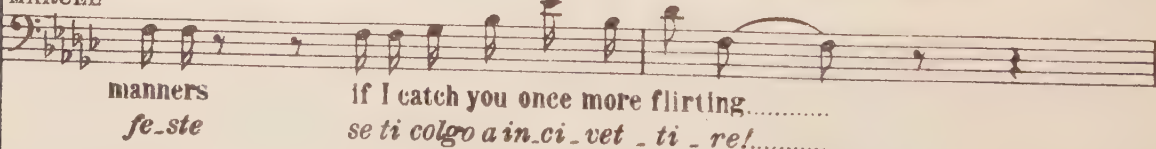
RUDOLPH



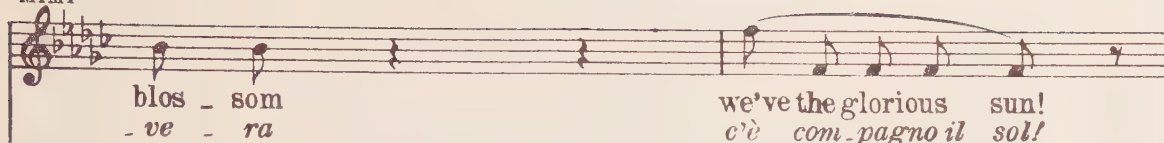
MUSSETTA



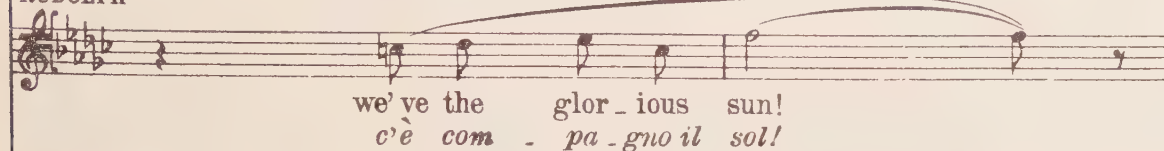
MARCEL



MIMI



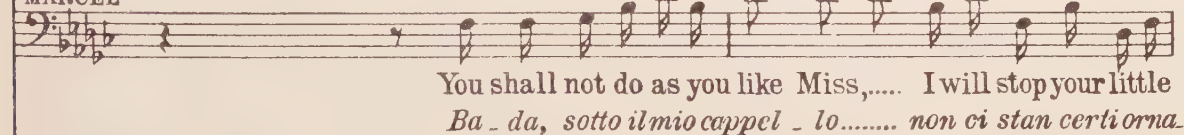
RUDOLPH



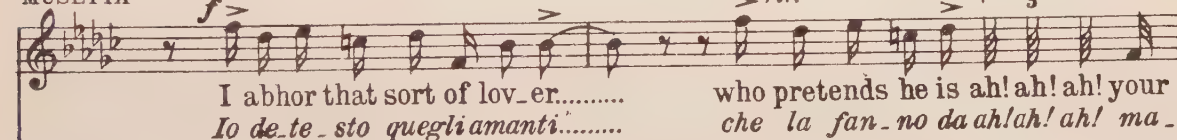
MUSSETTA



MARCEL



MUSSETTA



MARCEL



MIMI

a Tempo*dolcissimo*

RUDOLPH

Murmur the sil - ver fountains
*Chiacchieran le fon - ta - ne.*Murmur the sil - ver foun - tains
Chiacchieran le fon - ta - ne.....

MUSSETTA

hus - band!.....
- ri - ti.....

MARCEL

pp *sottovoce*

I'm not going to be your blockhead

a Tempo
Io non fac - cio da zim - bel - lo

just because you're fond of flirting.

*ai no - vi - zi in - trap - prenden - ti.**dolce*
p

MIMI

The breezes of the ev' - ning
La brezza del - la se - ra

RUDOLPH

.....The breezes of the ev' - ning
..... *La brez - za del - la se - ra*

MUSSETTA

I shall flirt just when it suits me! Yes, I shall, yes, I
Fo' all'a - mor con chi mi pia - ce! non ti gar -

MARCEL

You're most frivolous, Musetta!
Va - na, frivo - la, civetta!

espressivo

MIMI
waft fra - - grant bal - - sams.....
bal - sa - - mi sten - - de.....

RUDOLPH
waft fra - - grant bal - - sams.....
bal - sa - - mi sten - - de.....

MUSETTA
shall,..... I shall flirt just when it suits me!
ba?fo'all'a-mor con chi mi pia - - ce!

MARCEL
You can go, and God be
Ve n'an-da - te? Vi rin -

33

p espressivo

allarg:.....

MIMI
..... com - fort hu - man sor - - row,
..... sul - le do - glieu - ma - - ne.

RUDOLPH
..... com - fort hu - man sor - - row,
..... sul - le do - glieu - ma - - ne. (ironically)

MUSETTA
Mu-set-ta's going a-way,..... yes, going a-way! Fare you
Mu-set - ta se..... ne va..... sì, se ne va! Vi sa -
(ironically)

MARCEL
with you, and for me'tis a good rid - dance. Fare you
- gra - zio: or..... son ric-co di-ve - nu - to Vi sa -

allarg:.....

f

MIMI

*molto allarg:.....**poco affrett:.... rall:.....*

Shall we a - wait, shall we a - wait an - o - ther
 Vuoi che a - spet - tiam la pri - ma - ve - ra an -

RUDOLPH

Shall we a - wait, shall we a - wait an - o - ther
 Vuoi che a - spet - tiam la pri - ma - ve - ra an -

MUSETTA *poco affrett.*

well, Sir! I say fare - well, I say fare - well with all my
 - lu - to. Si - gnor, ad - - - dio vi di - co con pia -

MARCEL

well, Ma'am! Farewell, Ma'am! pray be -
 - lu - to. Son ser - vo e me ne

pp poco affrett. ff molto allarg:..... poco affrett:.... rall:.....

MIMI

spring?
 - cor?

RUDOLPH

spring?
 - cor?

MUSETTA

(she retreats in a fury;
 but suddenly stops) (shouting)

heart.
 - cer!

Go back and paint your housefront! Toad!
 Pit - to - re da bot - te - ga! Raspo!

MARCEL

gone.
 vo?

Vi - per!
 Vipera!

*a Tempo**rall:.....*

MIMI Più lento (moving away with Rudolph)

pp Al - ways yours for
Sem - pre tua per la

MARCEL (enters the tavern)

Vi - per!
Stre - ga!

Più lento

ppp

MIMI

ev - er!..... Our time for
vi - tal!..... Ci la - scie -

RUDOLPH

pp

Our time for par - ting.
Ci la - scie - re - mo

pp

MIMI

parting's when the ro - ses blow!
- remo al - la stagion dei fior...

RUDOLPH

p

When the ro - ses blow.....
al - la sta - gion dei fior.....

poco allarg.

Ah, that our win - - ter might last for
Vor - rei che e - ter - - no du - ras - - se il

pp *poco allarg.*

MIMI

(from within)

un poco allarg.

RUDOLPH

(from within)

ev - - er! Our time, our time for
ver - - no! Ci la - - scie -

35 Our time, our time for
Ci la - - scie -

pp *f* *col canto* *pp*

(moving off)

MIMI

rall:

RUDOLPH

rall:

parting's when the ro - ses blow!
- rem al - la stagion dei fior!

parting's when the ro - ses blow!
- rem al - la stagion dei fior!

col canto *p* *pp* *Sostenendo* *espressivo*

(curtain)

rall. e dim. *ppp* *fff*

FOURTH ACT

«..... At that period, indeed for some time past, the friends had lived lonely lives. »

« Musetta had once more become a sort of semi-official personage; for three or four months Marcel had never met her. »

« And Mimi too; no word of her had Rudolph ever heard, except he talked about her to himself when he was alone. »

« One day, as Marcel furtively kissed a bunch of ribbons that Musetta had left behind, he saw Rudolph hiding away a bonnet, that same pink bonnet which Mimi had forgotten. »

« 'Good!' muttered Marcel, 'he's as craven-hearted as I' »

.....
.....
.....
« A gay life, yet a terrible one! »

«..... *In quell'epoca già da tempo gli amici erano vedovi.*

« *Musetta era ridiventata un personaggio quasi ufficiale; — da tre o quattro mesi Marcello non l'aveva incontrata.*

« *Così pure Mimi; — Rodolfo non ne aveva più sentito parlare che da sé medesimo quando era solo.*

« *Un dì che Marcello di nascosto baciava un nastro dimenticato da Musetta, vide Rodolfo che nascondeva una cuffietta — la cuffietta rosa — dimenticata da Mimi:*

« — Va bene, mormorò Marcello, egli è vile come me! »

.....
.....
.....
.....
« *Vita gaia e terribile!...* »

FOURTH ACT

IN THE ATTIC

(as in Act I.)

(The curtain rises)

(Marcel as before, stands in front of his easel, while Ru-

$\text{♩} = 108$
Allegro vivo

-dolph sits at his writing-table; each trying to make the other believe that he is working indefatiga-

RUDOLPH

MARCEL

(resuming his talk)

Yes, in
Con pa -

In a cou-pè?
In un cou-pè?

-bly, whereas both are really only gossiping)

RUDOLPH

carriage and pair.

Did she merri-ly hail me.

-ri-glia e li-vree.

Mi sa-lu-tò ri-den-do.

RUDOLPH

Well,
Tò,

"Mu-set-ta!" I question'd:

How's your heart?....

Mu-set-ta! Le dis-si:

e il cuor?.....

RUDOLPH

Lo stesso movimento

..... "It beats not, or I don't feel it,
..... "Non bat-te o non lo sen-to

Lo stesso movimento

p

RUDOLPH

thanks to this vel-vet I'm wea ring!"
gra-zie al vel-lu-to che il co-pre" (endeavouring to laugh)

espressivo

I'm glad, ve-ry
Ci ho gu-sto dav-

MARCEL

glad! - ver, I'm glad, ve-ry glad!
ci ho gu-sto davver!

RUDOLPH

(aside)

(resumes his work)

(You hum-bug, you! You're fretting and fuming)
(Lo-io-la ra. Ti ro-di e ri-di.)

pp

It beats not!
Non bat-te?

MARCEL

(commences to paint with great vigour)

Bra - vo!
Be - ne!

1

ff *brillante*

RUDOLPH

Mu - set - ta?
Mu - set - ta?

MARCEL

Then I saw, too...
Io pur vi - di...

Mi -
Mi -

RUDOLPH

(as he breathlessly stops writing)

(recovering his composure)

You saw her?
L'hai vi - sta?

How strange!
Oh guar - da!..

(stops painting)

MARCEL

- mi.
- mi.

Rode in her
E - ra in car -

RUDOLPH

RUDOLPH di Lo stesso movimento

allegramente

The image shows a page from a musical score. At the top, the title 'L'opéra-bouffe' is written in a decorative font. Below it, the name 'J. OFFENBACH' is printed. The score is for a piece titled 'Lo stesso movimento', which appears twice. The first system features a vocal line for 'MARCEL' and a piano accompaniment. The lyrics are: 'car - riage, in grand ap - pa - rel, just like a duchess. - rox - za ve - sti - ta co - me u - na re - gi - na.' The second system continues the piano accompaniment, marked 'pp' (pianissimo). The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

allegro moderato

Lo stesso movimento

MARCEL

car - riage, in grand ap - pa - rel, just like a duchess.
- rox - za ve - sti - ta co - me u - na re - gi - na.

Lo stesso movimento

pp

RUDOLPH

-light-ful! I'm glad to hear it.

- vi - va. Ne son con-ten-to. (aside)

Now, to
La - vo -

MARCEL

(You liar, you're pin-ing with love.)
(Bu - giar-do, si strugge d'a - mor.)

MARCEL

(aside)

p

(You liar, you're pin-ing with love.)
(Bu - giar-do, si strugge d'a-mor.)

The musical score is written on three staves. The top staff is for the vocal part, starting with a bass clef and a key signature of one flat (B-flat). It begins with a whole rest, followed by a half note G2, and then a series of eighth notes: A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb11, C12, D12, E12, F12, G12, A12, Bb13, C14, D14, E14, F14, G14, A14, Bb15, C16, D16, E16, F16, G16, A16, Bb17, C18, D18, E18, F18, G18, A18, Bb19, C20, D20, E20, F20, G20, A20, Bb21, C22, D22, E22, F22, G22, A22, Bb23, C24, D24, E24, F24, G24, A24, Bb25, C26, D26, E26, F26, G26, A26, Bb27, C28, D28, E28, F28, G28, A28, Bb29, C30, D30, E30, F30, G30, A30, Bb31, C32, D32, E32, F32, G32, A32, Bb33, C34, D34, E34, F34, G34, A34, Bb35, C36, D36, E36, F36, G36, A36, Bb37, C38, D38, E38, F38, G38, A38, Bb39, C40, D40, E40, F40, G40, A40, Bb41, C42, D42, E42, F42, G42, A42, Bb43, C44, D44, E44, F44, G44, A44, Bb45, C46, D46, E46, F46, G46, A46, Bb47, C48, D48, E48, F48, G48, A48, Bb49, C50, D50, E50, F50, G50, A50, Bb51, C52, D52, E52, F52, G52, A52, Bb53, C54, D54, E54, F54, G54, A54, Bb55, C56, D56, E56, F56, G56, A56, Bb57, C58, D58, E58, F58, G58, A58, Bb59, C60, D60, E60, F60, G60, A60, Bb61, C62, D62, E62, F62, G62, A62, Bb63, C64, D64, E64, F64, G64, A64, Bb65, C66, D66, E66, F66, G66, A66, Bb67, C68, D68, E68, F68, G68, A68, Bb69, C70, D70, E70, F70, G70, A70, Bb71, C72, D72, E72, F72, G72, A72, Bb73, C74, D74, E74, F74, G74, A74, Bb75, C76, D76, E76, F76, G76, A76, Bb77, C78, D78, E78, F78, G78, A78, Bb79, C80, D80, E80, F80, G80, A80, Bb81, C82, D82, E82, F82, G82, A82, Bb83, C84, D84, E84, F84, G84, A84, Bb85, C86, D86, E86, F86, G86, A86, Bb87, C88, D88, E88, F88, G88, A88, Bb89, C90, D90, E90, F90, G90, A90, Bb91, C92, D92, E92, F92, G92, A92, Bb93, C94, D94, E94, F94, G94, A94, Bb95, C96, D96, E96, F96, G96, A96, Bb97, C98, D98, E98, F98, G98, A98, Bb99, C100, D100, E100, F100, G100, A100, Bb101, C102, D102, E102, F102, G102, A102, Bb103, C104, D104, E104, F104, G104, A104, Bb105, C106, D106, E106, F106, G106, A106, Bb107, C108, D108, E108, F108, G108, A108, Bb109, C110, D110, E110, F110, G110, A110, Bb111, C112, D112, E112, F112, G112, A112, Bb113, C114, D114, E114, F114, G114, A114, Bb115, C116, D116, E116, F116, G116, A116, Bb117, C118, D118, E118, F118, G118, A118, Bb119, C120, D120, E120, F120, G120, A120, Bb121, C122, D122, E122, F122, G122, A122, Bb123, C124, D124, E124, F124, G124, A124, Bb125, C126, D126, E126, F126, G126, A126, Bb127, C128, D128, E128, F128, G128, A128, Bb129, C130, D130, E130, F130, G130, A130, Bb131, C132, D132, E132, F132, G132, A132, Bb133, C134, D134, E134, F134, G134, A134, Bb135, C136, D136, E136, F136, G136, A136, Bb137, C138, D138, E138, F138, G138, A138, Bb139, C140, D140, E140, F140, G140, A140, Bb141, C142, D142, E142, F142, G142, A142, Bb143, C144, D144, E144, F144, G144, A144, Bb145, C146, D146, E146, F146, G146, A146, Bb147, C148, D148, E148, F148, G148, A148, Bb149, C150, D150, E150, F150, G150, A150, Bb151, C152, D152, E152, F152, G152, A152, Bb153, C154, D154, E154, F154, G154, A154, Bb155, C156, D156, E156, F156, G156, A156, Bb157, C158, D158, E158, F158, G158, A158, Bb159, C160, D160, E160, F160, G160, A160, Bb161, C162, D162, E162, F162, G162, A162, Bb163, C164, D164, E164, F164, G164, A164, Bb165, C166, D166, E166, F166, G166, A166, Bb167, C168, D168, E168, F168, G168, A168, Bb169, C170, D170, E170, F170, G170, A170, Bb171, C172, D172, E172, F172, G172, A172, Bb173, C174, D174, E174, F174, G174, A174, Bb175, C176, D176, E176, F176, G176, A176, Bb177, C178, D178, E178, F178, G178, A178, Bb179, C180, D180, E180, F180, G180, A180, Bb181, C182, D182, E182, F182, G182, A182, Bb183, C184, D184, E184, F184, G184, A184, Bb185, C186, D186, E186, F186, G186, A186, Bb187, C188, D188, E188, F188, G188, A188, Bb189, C190, D190, E190, F190, G190, A190, Bb191, C192, D192, E192, F192, G192, A192, Bb193, C194, D194, E194, F194, G194, A194, Bb195, C196, D196, E196, F196, G196, A196, Bb197, C198, D198, E198, F198, G198, A198, Bb199, C200, D200, E200, F200, G200, A200, Bb201, C202, D202, E202, F202, G202, A202, Bb203, C204, D204, E204, F204, G204, A204, Bb205, C206, D206, E206, F206, G206, A206, Bb207, C208, D208, E208, F208, G208, A208, Bb209, C210, D210, E210, F210, G210, A210, Bb211, C212, D212, E212, F212, G212, A212, Bb213, C214, D214, E214, F214, G214, A214, Bb215, C216, D216, E216, F216, G216, A216, Bb217, C218, D218, E218, F218, G218, A218, Bb219, C220, D220, E220, F220, G220, A220, Bb221, C222, D222, E222, F222, G222, A222, Bb223, C224, D224, E224, F224, G224, A224, Bb225, C226, D226, E226, F226, G226, A226, Bb227, C228, D228, E228, F228, G228, A228, Bb229, C230, D230, E230, F230, G230, A230, Bb231, C232, D232, E232, F232, G232, A232, Bb233, C234, D234, E234, F234, G234, A234, Bb235, C236, D236, E236, F236, G236, A236, Bb237, C238,

RUDOLPH

work!
-riam.

MARCEL

(they go on working)

Now, to work.
La-vo-riam.

2

MARCEL (they go on working)

Now, to work.
La-vo-riam.

2

p

pp



RUDOLPH

a piacere
 This pen's too aw-ful!
Che pen-na in-fa-me!

MARCEL

This infamous paint-
Che in-fa-me pen-

*col canto...*

RUDOLPH

(still seated, apparently lost in thought)

MARCEL

(flings away his brush) (stares at his canvas, and then, without Rudolph observing it, he

- brush!
 - nel-lo!

*Sostenuto**Andantino**f espressivo*

takes from his pocket a bunch of ribbons and kisses it)

*ppp rall.*

Andantino mosso ♩ = 84

RUDOLPH
dolce

(Ah, Mi-mi! false, fick-le - heart - ed! Ah, beaut-eous days de -
(O Mi-mi tu più non tor - ni. O gior - - ni

Andantino mosso ♩ = 84

p

RUDOLPH

appena rall

- part - - ed! Those hands so dain - ty! Oh, fragrant shi-ning
bel - - li, pic - co - le ma - ni, o-do - ro - - si ca -

pp *appena rall*.....

RUDOLPH

tres-ses!
- pel-li...

Ah, snow-white
col - lo di

(putting away the ribbons and staring anew at his canvas)

MARCEL *p*

How is it..... that my brush with speed me,chan - ic - al keeps
Io non so..... co - me sia che il mio pen-nel - lo la -

dolce
p

RUDOLPH

pp un poco rall.

bo - som! Ah, Mi - mi! those brief, glad, gol - den days!

MARCEL

pp ne - ve! Ah Mi - mi, mia bre - ve gio - ven - tu!moving, and plasters on the col - ours quite a - gainst my will? And
- vo - ri e impa - sti co - lo - ri con - tro vo - glia mia. Se*p**pp un poco rall.*

MARCEL

*rall. molto**a Tempo*though I would be painting landscapes, meadows, woodlands fair in springtide,
pin - ge - re mi piace o cie - li o ter - re o inverni o pri - mave - re,

3

*a Tempo**mf**p**rall. molto**appassionato*

MARCEL

my brush re - fus - es to per - form its of - fice,
e - gli mi trac - cia due pu - pil - le ne - re*Sostenuto**pp*

238 *poco allarg.*
corta

MARCEL

but paints dark eyes and two red smil - ing lips. The
e u - na boc - ca pro - ca - - ce, e

poco allarg.

corta *rall.*

MARCEL

stent. *a Tempo*

features of Mu - set - ta haunt me still!
n'e - sce di Mu - set - ta il vi - so an - cor,...

ff *pp stent.* *a Tempo* *poco rall.*

RUDOLPH (from the table-drawer he takes out Mimi's old bonnet.)

And..... thou! oh rose-pink bon - - net, that'neath her pil-low
E..... tu, cuf-fiet - ta lie - ve, che sot - to il guan -

MARCEL

Ah!..... fri - vol - ous Mu - set - - ta! thee I can ne'er for -
e n'e - sce di Mu - set - - ta il vi - so tut - to

lay! That in her hour of parting she for-got, Thou
 MARCEL cial par-ten do a - sco-se, tut-ta sai la
 get! I nev-er can for-get. My
 vez - zie tut - to..... fro-de. Mu -

trattenuto
pp cres. ed affrett.

RUDOLPH

wert the witness of our joy, come to my heart, come to my heart, ah
 no - stra fe - li - ci - tà, vien sul mio cuor, sul mio cuor mor - to, ah

MARCEL
 grief affords her plea-sure and yet my heart, my heart is
 - set tain tan to go - de e il mio cuor vi - le la chia -

RUDOLPH

come! lie close a- gainst my heart, since my love is
 vien, ah vien sul mi - o cuor; poi- chè è mor - to a -

MARCEL
 fain to call..... her to my fond arms a -
 - ma, la chia - - ma, e a - spetta il vil mio

p *rall.*
p
rall.

RUDOLPH (clasps the bonnet to his heart; then endeavouring to conceal his emotion from Marcel, he carelessly questions him.)

dead!....
-mor.....)

MARCEL

gain.....
cuor.....)

dolcissimo
pp *calmo*

rall. molto

RUDOLPH

a Tempo

What time is it, now?
Che o - ra si - a?

But Schau-nard's not
E Schau-nard non

(roused by Rudolph from his reverie, he gaily replies)

MARCEL

Time for our yesterday's dinner!
L'o-ra del pranzo di ie - ri.

a Tempo

Allegro ♩ = 126

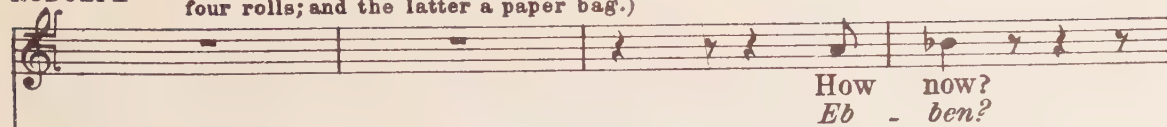
RUDOLPH

back yet?
tor-na?

5 Allegro ♩ = 126

RUDOLPH

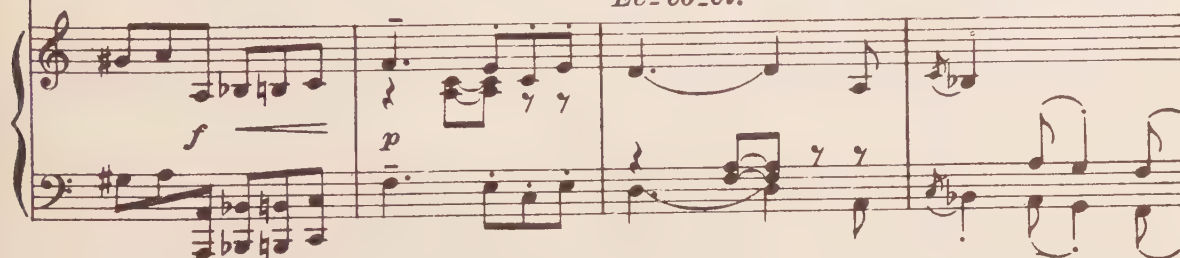
(Enter Schaunard and Colline; the former carries four rolls; and the latter a paper bag.)



MARCEL



SCHAUNARD

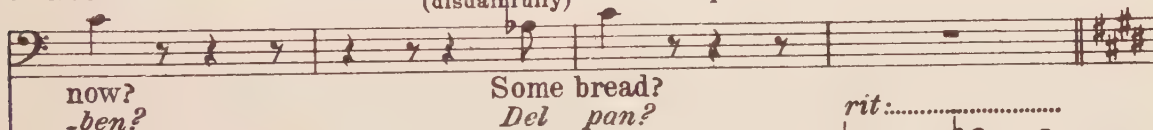


(Schaunard places the rolls on the table)

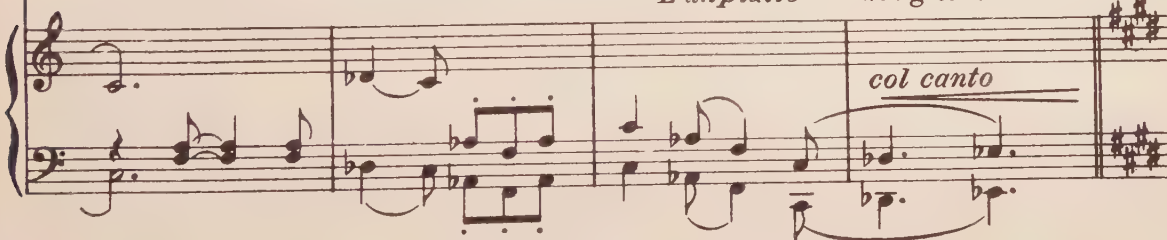
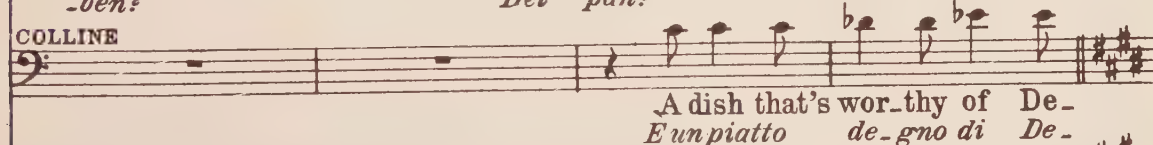
MARCEL

(disdainfully)

(Colline takes a herring out of the bag and puts it on the table as well)



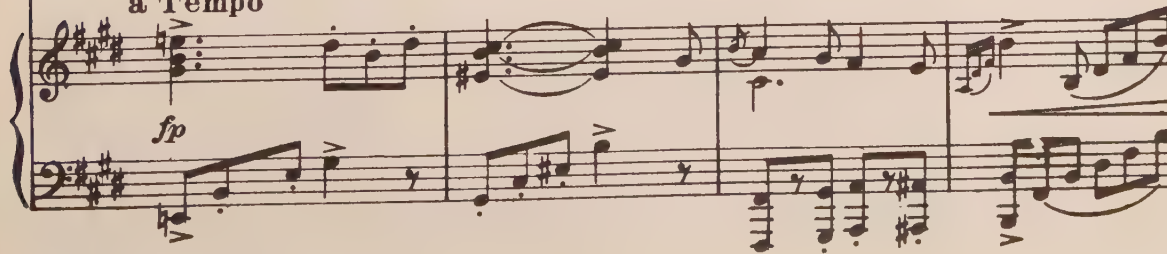
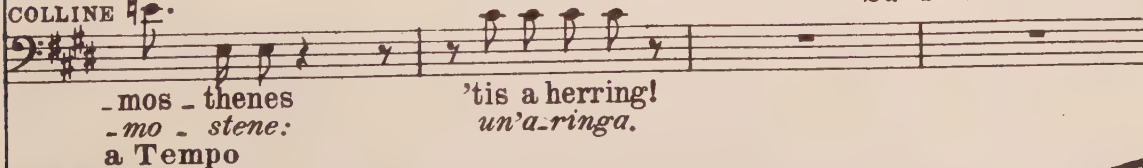
COLLINE



SCHAUNARD

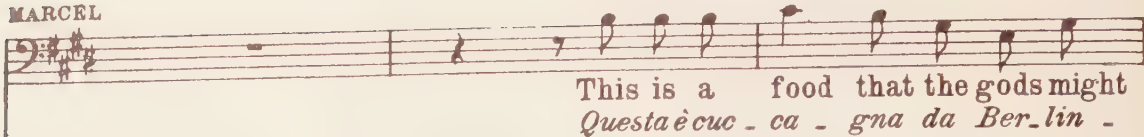


COLLINE

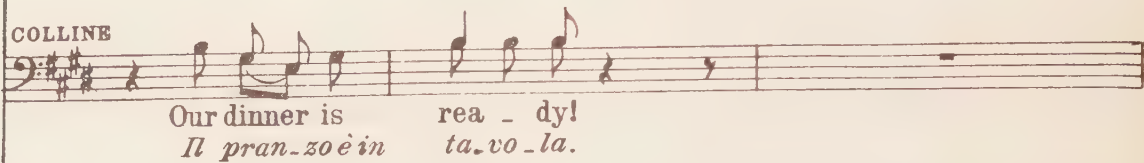


(seating themselves at the table, they pretend to be

MARCEL

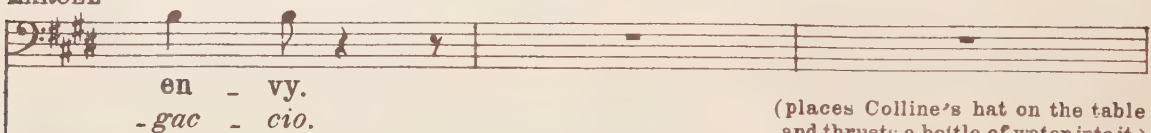


COLLINE



having a fine meal)

MARCEL

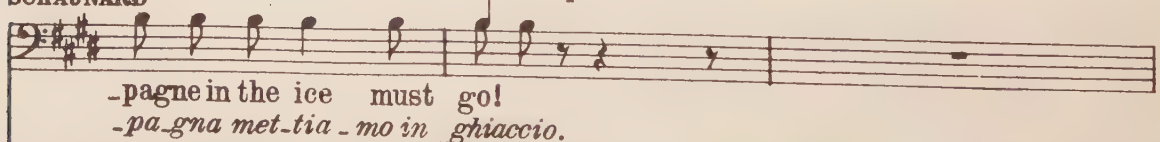
(places Colline's hat on the table
and thrusts a bottle of water into it.)

SCHAUNARD

Now the Cham-
Or lo Sciam*a piacere*

SCHAUNARD

a Tempo



6 a Tempo



RUDOLPH (to Marcel, offering him some bread)

Choose, my lord mar - quis, sal - mon or
Scel - ga o Ba - ro - ne tro - ta o sal -

p stacc.

RUDOLPH

tur bot?
- mo - ne?

(his offer is accepted, when turning to Schaunard, he proffers another crust of bread.)

MARCEL

Now duke, here's a
Du - ca, u - na

pp

f

v

MARCEL

choice vol au vent with mushrooms!
lin - gua di pap - pa - gal - lo?

rit.

a Tempo

brillante

p

Sostenendo molto**a Tempo**

SCHAUNARD (he politely declines and pours out a glass water which he hands to Marcel.) (the one and only

Thank you, I dare not! This evening, I'm dancing.
Gra-zie, m'in-pingua. Stas-se-ra ho un bal-lo.

Sostenendo molto

P stacc. *P*

tumbler is handed about. Colline, after voraciously devouring his roll, rises.)

RUDOLPH

(to Colline)

What? sa-ted?
Già sa-zio?

COLLINE

(with an air of grave importance)

To business! The king a-waits me!
Ho fretta. Il Re m'a-spetta.

RUDOLPH



What's in the wind?
Qualche mi - ster?

MARCEL

(eagerly)



What plot is brewing?
C'è qualche tra - ma?...



MARCEL

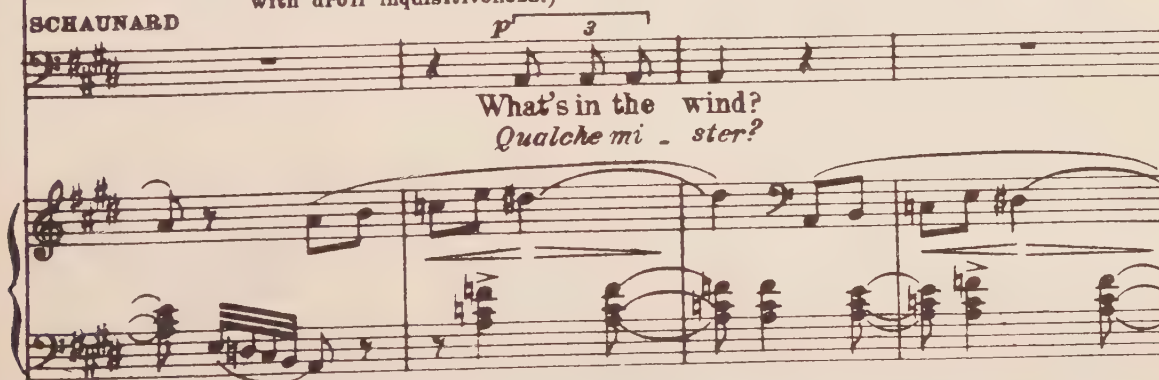
pp 3

What's in the
Qualche mi -

(rises and approaches Colline, observing
with droll inquisitiveness.)

SCHAUNARD

p 3
What's in the wind?
Qualche mi - ster?



MARCEL

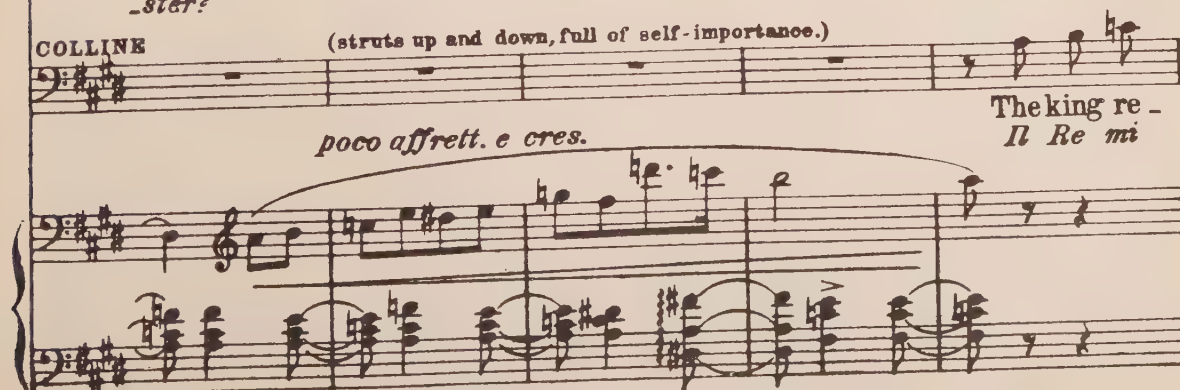
wind?
-ster?

COLLINE

(struts up and down, full of self-importance.)

poco affrett. e cres.

The king re -
Il Re mi



(surrounding Colline, they make low curtsies to him.)

Bra - vo!
Be - ne!

MARCEL

Bra - vo!
Be - ne!

SCHAUNARD

Bra - vo!
Be - ne!

COLLINE

- quires my ser - vices!
chia - mal mi - ni - ster.

a Tempo

sf sostenuto *p* *f*

COLLINE (with a patronising air.)

And then I've got to see... the King!
Pe - rò... ve - drò.... ve - drò.... Gui - zot!

p *p*

MARCEL

(gives him the only glass)

SCHAUNARD

(to Marcel)

Ho! quaff now a
Si! Be - vi, io

Give me a goblet!
Por - gimil nappo!

Allegro

MARCEL

bumper!
pappo!

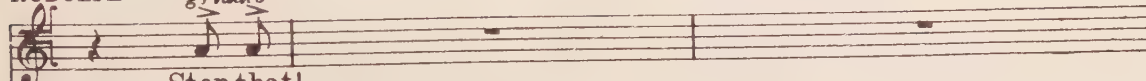
SCHAUNARD

(solemnly gets on to a chair
and raises his glass.)*a piacere, con enfasi*

Allegro

Have I per-miss-ion, oh my most noble
Mi sia per-mes-so al no-bi-le con-*col canto*.....

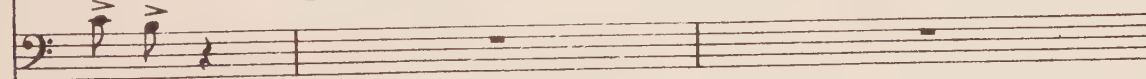
RUDOLPH

(interrupting)
gridatoStop that!
Basta!

MARCEL

gridato

SCHAUNARD

Stop that!
Fiac-co!No more nonsense!
Leva il tacco!courtier?
-sesso...

COLLINE

(interrupting)
gridato(takes the glass
from Schaunard)Stop that!
Basta!No more fooling!
Che de-cot to!Give me that tum-bler!
Dammi il gottol!

a Tempo

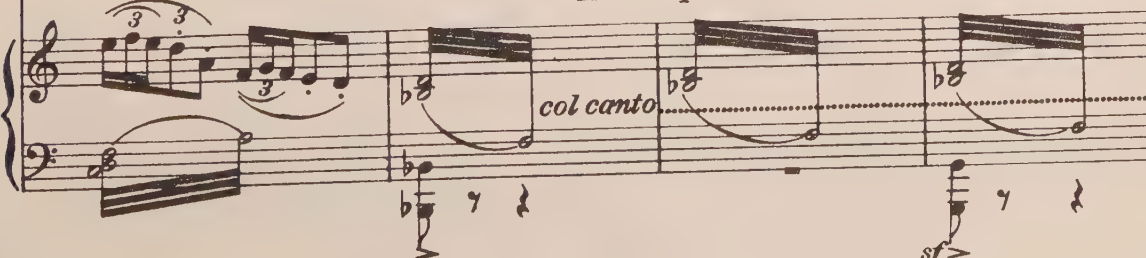


(in rapture)

(motioning his friends to let him speak)

a piacere.....

SCHAUNARD

With ardour ir-re-sist-i-ble
M'i-spira ir-re-si-sti-bi-le

RUDOLPH

a Tempo
(yelling)

MARCEL

SCHAUNARD

No!

No!

a piacere

(complacently)

Poet-ry fills my spir-it!
l'e- stro della ro-man-za!

Then

A. -

COLLINE

(yelling)

a Tempo

No!

No!

col canto

RUDOLPH

a Tempo

(amid applause they surround Schaunard and make him get off the chair)

Vivo

Yes, yes.

Si! si!

MARCEL

SCHAUNARD

Yes, yes.

Si! si!

something cho-ro-gra-phic may suit you.

-zio - ne co-reo-gra-fi-ca al-lo-ra?

COLLINE

Yes, yes.

*Si! si!***a Tempo****9**
Vivo

SCHAUNARD

Some
La

SCHAUNARD

a Tempo

a piacere

danc-ing, ac-com-pan-ied by sing-ing!
dan-sa con mu-si-ca vo-ca-le!

a piacere

COLLINE

Well, clear the stage for
Si sgom-bri-no le

col canto.....a Tempo *ff* *col canto*.....

COLLINE

Andantino mosso (moving chairs and table aside, they prepare for a dance)

ac-tion!
sa-le!

Andantino mosso

*p**p*

Vuota Vuota

MARCEL Allegretto mosso ♩ = 120

(suggesting various dances)

p

COLLINE

Mi - nu -
Mi - nu -

10

Allegretto mosso ♩ = 120

Gavotte.

Ga - vot - ta.

RUDOLPH

Allegro ♩ = 72

Pa - va - nel - la.

Pa - va - nel - la.

MARCEL

- et.
- et - to

SCHAUNARD

(imitating a Spanish Measure)

Fan - - dan - go.

Fan - - dan - go.

Allegro ♩ = 72

rall......*ff**energico*

RUDOLPH

Lo stesso movimento

SCHAUNARD

Now take your partners!

Mano al - le - da - me!

COLLINE

rall.

(the others approve)

I vote we dance qua - - drilles first.

Pro - pon - go la qua - - dri - glia.

I'll

Io

Lo stesso movimento

ppstacc.

(improvising, he beats time with comic pomposity of manner)

251

SCHAUNARD

sostenendo

Lal-le-ra, lal-le-ra, lal-le-ra, la, lal-le-ra, lal-le-ra, lal-le-ra,
Lal-le-ra, lal-le-ra, lal-le-ra, la, lal-le-ra, lal-le-ra, lal-le-ra,
(pretends to be very busy arranging a quadrille)

lead it.
det-to.

sostenendo

RUDOLPH

(approaches Marcel and, bowing very low, offers him his hand as he gallantly says)

Oh, mai-den fair and gentle!
Vez-zo-sa-da-mi-gel-la...

(with coy bashfulness of manner, counterfeiting a woman's voice)

My mo-des-ty res-
Ri-spet-ti-la mo-

SCHAUNARD

la.
là.

p

MARCEL

(in his ordinary voice)

-pect, Sir, I beg you!
-de-stia. La pre-go.

Lallera, lal-le-ra, lal-le-ra,
Lal-le-ra, lal-le-ra, lal-le-ra,

SCHAUNARD

(provoking)

Lal-le-ra, lal-le-ra, lal-le-ra, la.
Lal-le-ra, lal-le-ra, lal-le-ra, là.

First there's the Chain.
Pri-ma c'è il Rond.

COLLINE

Balancez!
Balancez!

No,
No,

pp

(Rudolph and Marcel
continue dancing)

(with exaggerated contempt)

SCHAUNARD

Allegro

quasi a piacere..... a Tempo

You've manners like a clown.

Che mo-di da lac-chè.(gridato)
COLLINE

(offended)



Stupid!

bestia!

As I take it, you're in -

Se non er-ro lei m'ol-

11

Allegro

a Tempo



SCHAUNARD

(taking up the poker)

(parlato)

Ready! Have
Pronti. As -

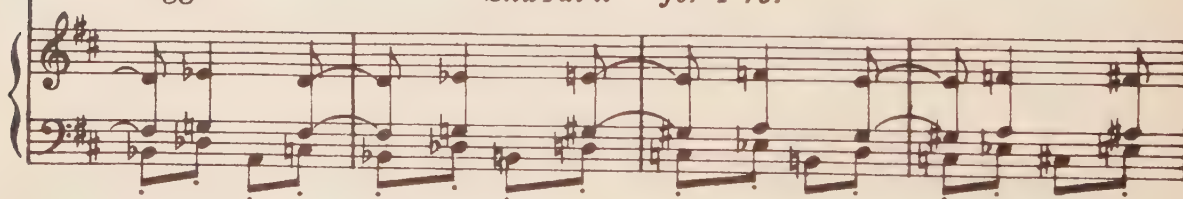
COLLINE

(rushing to the fireplace and seizing
the tongs)

-sult-ing!

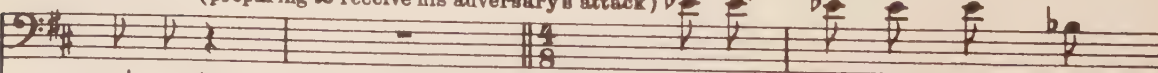
-traggia!

Draw your sword, sir!

Snu-di il fer-ro!*Una battuta vale due delle precedenti*

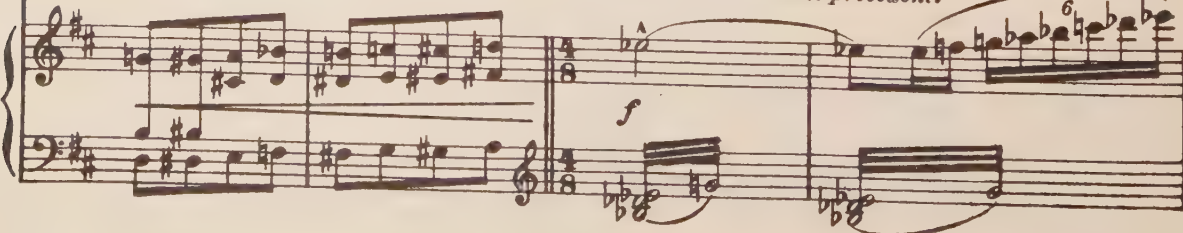
SCHAUNARD

(preparing to receive his adversary's attack)



at you!

-saggia.

Thy hot blood will I
*Il tuo sangue io vo-glio**Una battuta vale due delle precedenti*

SCHAUNARD

drink!
ber.

Now get a stretch-er
Ap-pre-sta-te u-na ba-

COLLINE

One of us shall now be gutted!
Un di noi qui si sbu-del-la.

SCHAUNARD

Come prima

ready!
-rel-la.

(Schaunard and Colline have a duel)

COLLINE

And get a grave-yard too!
Ap-pre-sta-te un ci-mi-ter. affrettando sempre e cres.

Come prima

ff

RUDOLPH (gaily)

While they beat each other's brains out, our fan-dango we will
Mentre in-cal-sa la ten-so-ne gira e bal-sa Ri-go-

While they beat each other's brains out, our fan-dango we will
Mentre in-cal-sa la ten-so-ne gira e bal-sa Ri-go

p

RUDOLPH Allegro spigliato ♩ = 132

(Rudolph and Marcel dance behind the duellists)



12

Allegro spigliato ♩ = 132

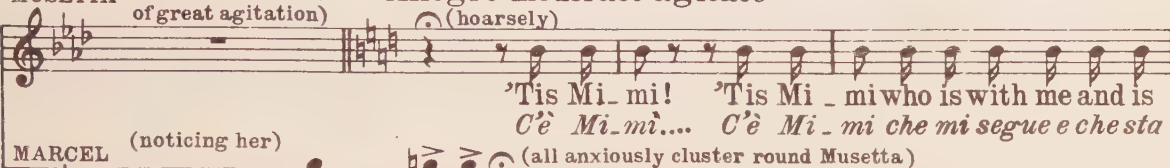


(The duellists pretend to grow more and more incensed, stamping their feet and shouting)





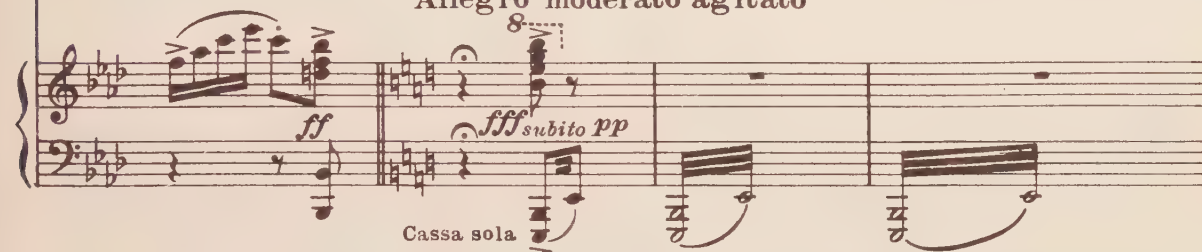
(The door opens and Musetta enters in a state of great agitation) **Allegro moderato agitato**



Mu - setta!

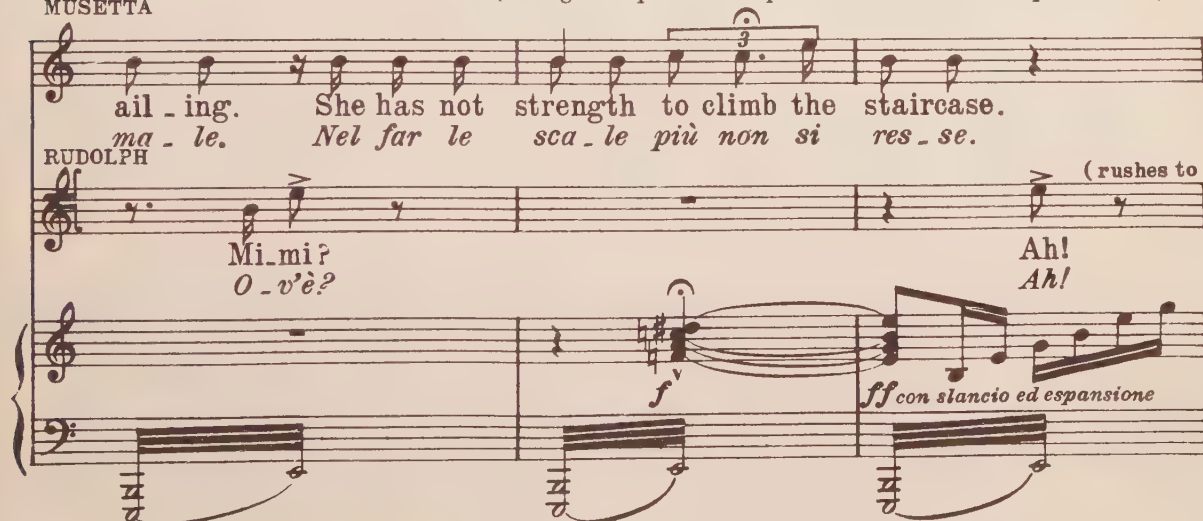
Mu - setta!

Allegro moderato agitato



MUSETTA

(through the open door he spies Mimi seated on the topmost stair)



Mimi; Marcel follows his example)



SCHAUNARD

(to Colline; they both drag the bed forward)

Here's the bed, we'll put her on it.
Noi ac-co-stia-mo quel let-tuc-cio.

Meno molto

MIMI

(Musetta brings a glass of water and makes Mimi sip it)
 (passionately)

O Ru - - dolph!
Ro-dol - - fo!

RUDOLPH

(Rudolph and Marcel support Mimi and lead her towards the bed)

There! some wa-ter.
Là. Da be-re.

Gently
Zit-ta,

MIMI

(embraces Rudolph)

My dar - - ling
O mio Ro-

RUDOLPH

(gently lowering her on to the bed)

lie down there.
ri-po - - sa.

MIMI

Ru - dolph, Oh let me stay with
-dol- -fo! Mi vuo- -i qui con

13

MIMI

you!...
te?....

MUSETTA (taking the others aside, she whispers to them:) *rall. molto.....*
I heard them
In te - si

RUDOLPH *appassionato*
Dar - ling Mi - mi, stay here ev - -
Ah! mia Mi - mi, sem - -pre, sem - -

f allarg..... *rall. molto.....*

MUSETTA

say - ing that Mi - mi had left the rich old Vis - count, and now was almost
di - re che Mi - mi fug - gi - ta dal Vi - scon - ti - no era in fin di

RUDOLPH (Rudolph induces Mimi to lie down at full length on the bed, and draws the coverlet
-er!
-pre!

Andante mesto

MUSSETTA

dy-ing. Ah, but where? After searching, I met her a-lone just
vi-ta. Do-ve stia? Cerca, cer-ca... la veggio pas-sar per

(over her: he then carefully adjusts the pillow beneath her head.)

RUDOLPH

14 Andante mesto

pp

MUSSETTA

now, Almost dead with ex-haustion, She murmured "I am dy-ing,
via... trascinando-si a stento. Mi di-ce: "Più non reggo...

poco rall.

MUSSETTA

(excitedly raising her voice)

dy-ing! But lis-ten! I want to die near him; may be he's
muo-io, lo sen-to. Voglio mo-rir con lui! For-se m'a-

mf *pp*

I feel so much bet - ter.....
Me sen - to assai me - glio.....

MUSSETTA

(Musetta moves farther away from Mimi.)

waiting!
 -spetta!...

Take me hith - er, Mu -
M'ac - compa - gni, Mu -

MARCEL

(to Musetta)

Hush!
Sst!

15

MIMI

rall:..... a Tempo

all here seems just the same as ev - er!

MUSSETTA

la - scia ch'io guar - di in - tor - no.

-set - tal"
 -set - ta?...»

a Tempo
ma sostenendo

dolcissimo
pp

rall:.....

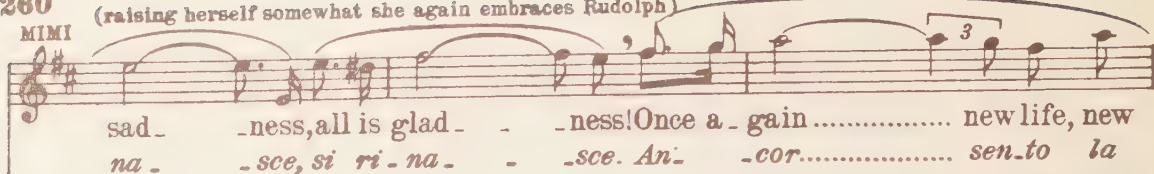
MIMI (with a sweet smile)

Ah, it is all so plea - sant here!
 Ah co - me si sta be - ne qui!

Sav'd from
 Si ri -

(raising herself somewhat she again embraces Rudolph)

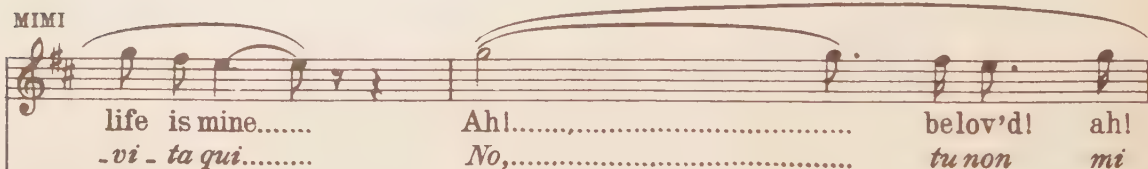
MIMI



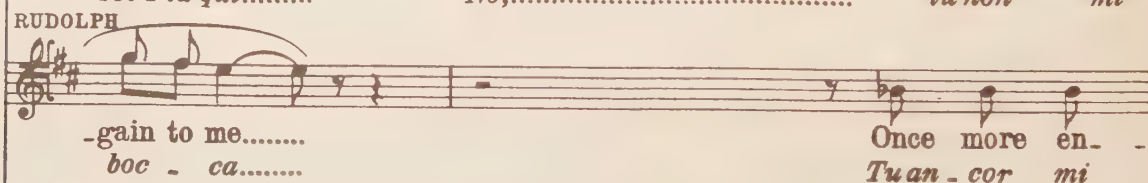
RUDOLPH



MIMI

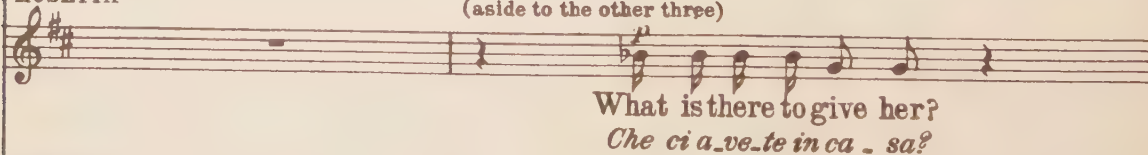


RUDOLPH

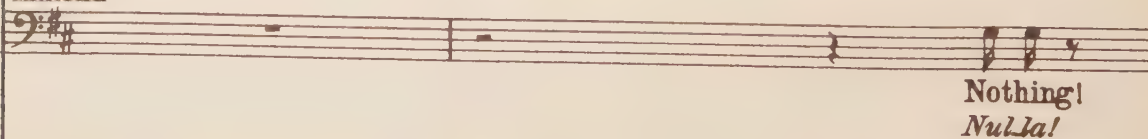


MUSETTA

(aside to the other three)



MARCEL



MIMI
leave me not!

RUDOLPH *la...sci più!*
-chant me!

MUSETTA *par-li!..*
No coffee? No wine?
Non caffè? Non vino? (in great dejection)

MARCEL
Nothing! Larder empty (sadly to Colline as he takes him aside)
Nulla! Ah! mi-se-ria!

SCHAUNARD (looking closely at Mimi)
corta
In an hour she'll be dead!
Framez-z'ora è morta.

COLLINE
Nothing!
Nulla!
molto rit:.....
corta

MIMI
I feel so cold!
Ho tan-to fred-do...

If I had but my muff here!
Se a_vessi un ma_ni-cot - to!

ppp

MIMI

My poor hands are simply fro - zen, how shall I get them
 Queste mie ma - ni ri - scal - da - re non si po - tranno

pppp perdendosi *m.d.*

Red. *

MIMI Lento

(coughs)

(Rudolph takes Mimi's hands in his, and chafes them)

warm?
RUDOLPH mai?*sostenendo*
con gran passione

16 Lento

In mine, in mine love! Si - lence! for speak - ing
 Qui, nel - le mi - el Ta - ci! Il par - lar ti

pp *espress.*

MIMI

(seeing Rudolph's friends, she calls them by name, when they hasten to her side.)

RUDOLPH

'Tis coughing tires me, I'm used to that, though.

Good

Ho un po' di tos - se! Ci sono av - vez - za.

Buon

tires you.
stan - ca.

pp

MIMI

mor - row, Mar - cel!
 gior - no Mar - cel - lo,

Schaunard, Col - li - ne, good mor row!
 Schaunard, Col - li - ne, buon gior - no.

p

MIMI (smiling)

All are here, as I see, glad to welcome Mi - mi.
Tut - ti qui, tut - ti qui sor - ridenti a Mi - mi.

RUDOLPH

Hush, Mi - mi, do not
Non par - lar, non par -

mf pp p

MIMI *Allegretto mosso* (motioning Marcel to approach) *rall:.....*

I'll speak low. Don't be fright - en'd
Par - lo pian. Non te - me - re.

RUDOLPH

Marcel, now be -
Marcelloda te

talk.
- lar.

Allegretto mosso

17

rall:.....

MIMI *Andante poco rall:.....* (Schaunard and Colline mournfully withdraw. The former sits at the table, burying his face in his hands. The latter is a prey to sad thoughts.)

lieveme, a good girl is Mu - set - ta.
ret - ta: è assai buo - na Mu set - ta.

MARCEL (giving Musetta his hand.) *poco rall:.....*

I know, I know
Lo so... lo so.

Andante

pp pp string.

MUSSETTA

Allegretto mosso

(drawing Marcel away from Mimi, she take off her earrings and gives them to him as she whispers:)

Allegretto mosso

Look here.....
A te,.....

MUSSETTA

poco rall:.....

sell them, and buy some med'cine for her..... send for a doc - tor!
ven - di, ri - por - ta qualche cor - dial,..... manda un dot - to - re!

RUDOLPH

Keep
Ri -

poco rall:.....
pp

MIMI

(Mimi gradually grows drowsy: Rudolph takes a chair and sits down beside the bed.)

You will not leave me?
Tu non mi la - sci?

MUSSETTA (Marcel is about to go when Musetta stops him and takes him still further from Mimi)

Stay, lis - ten!
A - scol - ta!

RUDOLPH

a Tempo

qui - et. No! No!
- po - sa. No! No!

18

mf **a Tempo**

MUSETTA

poco rit:.....

May be what she has ask'd us, will be her last re-quest on earth, lit-tle
Forse è l'ul-ti-ma vol-ta che ha espresso un de-si-de-rio, po-ve-

pp *poco rit:.....*

MUSETTA

*rall:.....**rit:.....*

dar-ling!
 -ret-ta!

I'll go for the muff, I'll come with
Pel mani cot-to io vo- Con te ver-

rall:..... col canto.....

MUSETTA

(Musetta and Marcel hastily go out)

you.
 -rò.

affettuosamente

MARCEL

How good you are, Mu-set-ta!.....

S i buona, o mia Mu-set-ta!.....

COLLINE

(While Marcel and Musetta are talking, he removes his over-coat)

a Tempo

p *rall:.....*

All.^{to} mod.^{to} e triste ♩ = 63
COLLINE (with increasing emotion)

poco rit:.....

19

Gar-ment antique and rus - ty! a last good bye, fare -
Vec - chia zi - mar - ra, sen - ti, io re - sto al pian, tu a -

All.^{to} mod.^{to} e triste ♩ = 63

pp staccatissimo

poco rit:.....

COLLINE a Tempo

- well! fa - ded friend so tried and trus - ty.....
- scen - de - reil sa - cro monte or de - vi.....

We must part, you and
Le mie gra - zie ri -

a Tempo

COLLINE

I,
- ce - vi.

For ne - ver yet your
Mai non cur - va - sti il

back did you bow to
lo - go - ro dor - so ai

COLLINE

rich man or to might - y;
ricchied ai po - ten - ti.

How oft
Pas - sar

safe in your pock - ets
nel - le tue ta - sche

p poco rall:..... a Tempo

p poco rall:..... a Tempo

COLLINE *rall:..... a Tempo*

pp

spa - cious have you con - ceal - ed phi - lo - sopers and po - ets!
co - me in an - tri tran - quil - li fi - lo - so - fie po - e - ti.

pp rall:..... a Tempo

COLLINE

rall:..... (sentimentally)

Now that our plea - sant friend - ship is o'er I would bid thee once
O - ra che i gior - ni lie - ti fug - gir, ti..... di - co ad -

rall:.....

COLLINE

molto rit:.....

more, Oh! com - pan - ion tried and trus - ty,..... Fare - well! Fare -
- di - o fe - de - le a - mi - co mi - o,..... ad - dio, ad -

col canto.....

COLLINE (folds up the coat, puts it under his arm and is about to go, but seeing Schaunard, he approaches him, pats him on the back, and mournfully exclaims)

a Tempo

- well!
- dio.

a Tempo

mf

Schaunard,
Schaunard

COLLINE *Meno*

(Schaunard looks up)

our methods pos-si-bly may dif-fer, but yet two kind-ly, two
o - gnu-no per di-ver-sa via met-tiamo in-sie-me due

Meno

p *pp*

COLLINE

(pointing to the coat)

kind-ly acts we'll do- mine's this one; and your's leave them alone in
at-ti di pie-tà; io... que-sto! E tu... la-scia-li so-li

poco affrett.

SCHAUNARD

Andantino

(overcome by emotion)

Phi-lo-sopher, you're right.
Fi-lo-so-fo, ra-gio-ni!

COLLINE

there.
là!...

Andantino

pp dolce *mf*

SCHAUNARD (looking towards the bed)

(Schaunard looks about him; then, to justify his exit,
And.^{no} mosso

'Tis true, I'll go!
E ver!... Vo via!

20 *And.^{no} mosso*
Calmo

he takes up the water-bottle and goes out after Colline, gently closing the door.)

First system of piano accompaniment. The music is in G major (one sharp) and 4/4 time. It consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth notes. Performance markings include *cres. e affrett.* (crescendo and accelerate) and *pp* (pianissimo).

(Mimi opens her eyes and, seeing that all have gone, holds out her hand to Rudolph who affectionately kisses it)

21 Più sostenuto

Second system of piano accompaniment, marked *21 Più sostenuto*. The music is in G major and 4/4 time. The right hand has a melody with triplets and a *pp* (pianissimo) marking. The left hand features a complex accompaniment with sixteenth-note patterns and a *cres.* (crescendo) marking. The system concludes with a *rall.* (rallentando) marking.

nately kisses it)
MIMI

Third system of music, featuring a vocal line and piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics "Have they So - no an -". The piano accompaniment is in G major and 4/4 time, featuring a melody with triplets and a *rall.* (rallentando) marking. The system concludes with a *con grande espress.* (con grande espressione) marking.

MIMI *And.^{te} calmo* (Rudolph nods)

left us? To sleep I on-ly feign ed,.... for I want-ed to be a lone with
 - da - ti? Fin-ge - vo di dor - mi - re..... per-chè vol - li con te so - la re -

And.^{te} calmo

mf *pp*

Re. *

MIMI

you, love.... So ma - ny things there are that I would tell you; there is
 - sta - re..... Ho tan - te co - se che ti vo - glio di - re..... ou - na

Re. *

MIMI

(raising herself somewhat, with Rudolph's help)

one too, as spacious as the o - cean,... as the o - cean pro - found, with - out
 so - la, ma grande co - me il ma - re,.... co - me il ma - re profonda ed in - fi -

cres.

MIMI

con espansione

(putting her arms round Rudolph's neck)

*poco rit.**p dolcissimo*

lim - it..... ah! my love,... you are my on - ly love, You are my
 - ni - ta..... Sei il mio a - mor.... e tut - ta la mia vi - ta, Sei il mio a -

f

p poco rit.

MIMI

sostenendo

love, and all, and all my life!.....
 - mo - re e tut - ta la mia vi - ta.....

RUDOLPH

Oh! Mi - mi, my pret - ty Mi -
 Ah! Mi - mi, mia bel - la Mi -

pp sostenendo

MIMI

poco rit:.....
 (letting her arms drop)

You still think I'm pret - ty?
 Son bel - la an - co - ra?

RUDOLPH

sostenendo
 Fair as the dawn in
 Bel - la co - me un'au -

- mi!
 - mi.

*poco rit:.....**pp sostenendo*

MIMI

No, the si - mi - le fits not; you meant to say.....
 Hai sbagliato il raf - fron - to. Vo - le - vi dir.....

RUDOLPH

Spring!.....
 - ro - ra.....

22

ppp un poco animando

MIMI

*poco rall:.....**molto rall.**Più Sostenuto*

fair as the flame of sun - set.
 bel - la co - me un tra - mon - to.

"They call.....
 «Mi chia - ma -
Più Sostenuto

*poco rall:.....**molto rall. mf*

MIMI

(like an echo)

molto rall:.....

me Mi - mi,.....
 - no Mi - mi,.....

they call.....
 mi chia - ma - no Mi -

molto rall:.....

MIMI

- mi..... but I know
 - mi..... il per - chè....

not why?..
 non so...»

23

All.^{to} mosso

RUDOLPH (in tender, caressing tones)

(he takes out the

Back to her nest comes the swal-low in the spring-tide
 Tor - nò al ni - do la ron - di - ne e cin - guet - ta.

*All.^{to} mosso**pp**m. s.*

bonnet and gives it to Mimi)

mf *accelerando* *rall:.....*

MIMI

(gaily)

(motions Rudolph to put the bonnet

Why, that's my bon-net! why, that's my
La mia cuf-fiet-ta, la mia cuf-

col canto.....

on her head)

MIMI

rall.

All^{to} un po' sost^{to} ♩ = 108

(Mimi makes Rudolph sit next to her and rests her head

bon-net! Ah!... Do you re-mem-ber
-fiet-ta... Ah!... Te lo ram-men-ti

pp dolciss.

24

All^{to} un po' sost^{to} ♩ = 108

on his breast.)

MIMI

how we both went shop-ping when first we fell in love?.....
quando so-no en-tra-ta la pri-ma vol-ta, là?.....

RUDOLPH

Yes I re-mem-ber.
Se lo ram-men-to!

Yes I re-mem-ber.
Se lo ram-men-to!

This room was all in dark - - - ness...
Il lu-me s'e-ra spen - - - to...

pp

tr

RUDOLPH

While you, you were so fright - - - en'd!
E-ri tan-to tur-ba - - - ta!

dolce

p

MIMI

RUDOLPH

And to find
E a cer-

Then the key..... you'd mis-laid, love.
Poi smar-ri - - - sti la chia - - - ve...

MIMI

poco rit:..... a Tempo

it you went grop-ing in the dark-ness!
-car la ta-sto-ni ti sei mes-so!

RUDOLPH

Yes, search-ing, search-ing,
E cer-ca,... cer-ca...

poco rit:..... a Tempo

MIMI *rit. graziosamente* a Tempo

And you, my young mas - ter, now I can tell you frankly
Mio bel si - gno - ri - no, pos - so ben dirlo a - des-so,

25 a Tempo

pprit:.....

MIMI

rall:.....

con grazia

that you soon man - aged to find it.....
lei la tro - vò.....as-sai pre - sto.....

poco rit. *rall:*.....

MIMI

a Tempo

RUDOLPH

It was
E-ra

It was Fate that did help me.....
A - iu - ta - voil de - sti - no.....

espressivo *mf a Tempo* *p*

MIMI

rall:.....

(remembering her first meeting with Rudolph on Christmas Eve)

dolciss.

dark, and my blush - es were un - noticed.....
buio, e il mio ros - sor non si ve - de - va.....

rall. col canto *pp* *ppp*

"Your
Che

And^{no} affettuoso

MIMI (as she faintly repeats Rudolph's words)

tin - y hand is fro - zen! Let me warm it in - to life!.....
 ge - li - da ma - ni - na... Se la la - sci ri - scal - dar!.....

And^{no} affettuoso

ppp *ppp*

MIMI *rall:*..... (a sudden spasm half)

It was dark and my hand then you clasp - ed.
 E - ra bu - io, e la man tu mi prende - vi...

rall:.....

suffocates her; she sinks back fainting)

RUDOLPH

All^o moderato

(raising her up in alarm)

quasi a piacere a Tempo

Oh! God! Mimi!.....
 Oh! Dio! Mimi!.....

All^o moderato

26 a Tempo

fp *cres.* *f* *col canto* *f*

(opens her eyes and smilingly reassures Rudolph and Schaunard)

MIMI

rall. molto
quasi a piacereAnd^{te} con moto

(at this moment, Schaunard returns and hearing Rudolph's exclamation, hastens to the bedside)

RUDOLPH

Noth - ing, I'm bet - ter.
 Nul - la... Sto be - ne.What now?
 Che avvien?And^{te} con moto
espressivo

f *p* *p*

MIMI

poco rall:.....

Yes, yes, forgive me, now it's
Sì, sì, per-dona. Or sa - rò

RUDOLPH
 (Gently lowering her)

Gent-ly, for goodness's sake.
Zit - ta per ca - ri - tà.

poco rall:.....

rit:.....

pp

(Musetta and Marcel cautiously enter, Musetta is carrying a muff; her companion, a phial.)

MIMI

Allegretto

o - ver.
 buo - na...

corta

Allegretto

27

rall:.....

corta

p

MUSETTA (to Rudolph)
a piacere

pp

Sleep-ing?
 Dor-me?

(approaching Marcel)
a piacere

RUDOLPH

Just rest-ing.
 Ri - po - sa.

MARCEL

a piacere

I have seen the doctor. He'll come, I bade him
Ho ve-duto il dot-to-re! Ver-rà; gli ho fat-to

col canto.....

p 115484 *p*



Who is it?
Chi par - la?



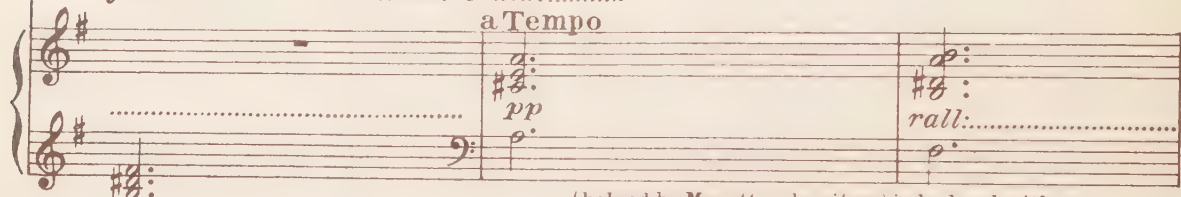
MARCEL

a Tempo

(takes a spirit-lamp, and placing it on the table, lights it)

has - ten. Here is the med' cine.
fret - ta. Ecco il cor - dial.....

a Tempo



(helped by Musetta, she sits up in bed and with almost infantine glee seizes the muff)

MIMI

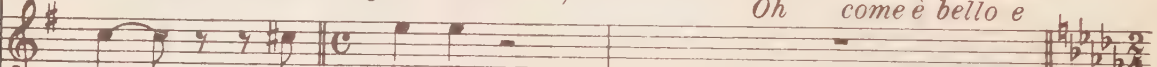
And^{no} sost.to

rall:.....

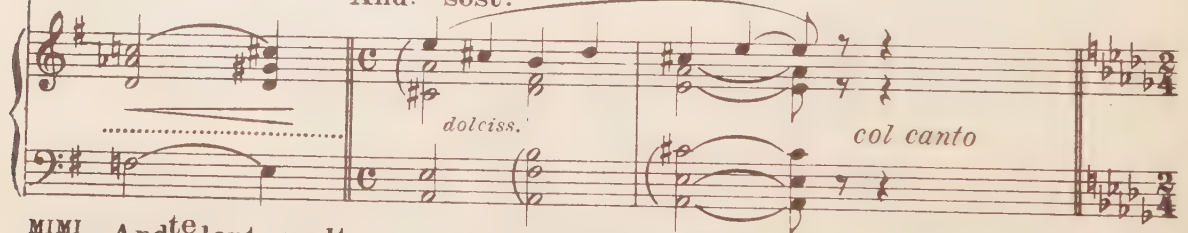
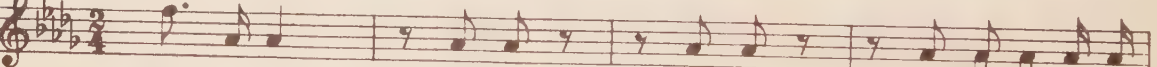


MUSSETTA (approaches Mimi and gives her the muff.)

Oh, how it's soft and
Oh come è bello e



I,..... Mu - set - ta.
Io,..... Mu - set - ta.
And^{no} sost.to

MIMI And^{te} lento molto

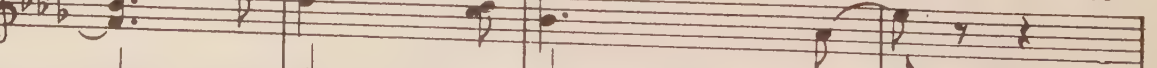
feath - er - y. No more, no more, my fingers shall be
mor - bi - do. Non più, non più le manial - li - vi -



MIMI

(to Rudolph)
rall:.....

frozen, For this muff shall make them warm. Did you give me this
- di - te. Il te - po - re... le ab - bel - li - rà... Sei tu che me lo



MIMI

(stretching out her hand to Rudolph)

rit:.....

present? You thoughtless fel - low! Thank you, It cost you
 MUSET. -do-ni? Tu! Spen-sie - ra - to! Gra-zie. Ma co-ste.

(cagerly)

Yes.
 Sì.

*pp**ppp**rit:.....*

MIMI

(Rudolph bursts into tears)

rall:.....

dear. Weep not! I'm bet-ter. Why should you weep for
 -rà. Pian-gi? Sto be-ne... Pian-ger co-si per

*ppp**rall:.....*

MIMI

*con voce debilissima**sempre più affievolendosi**rall:..... sempre.....*

me!..... Here, love! ev-er with you! My hands are
 -chè?..... Qui amor... sempre con te!... Le ma-ni...

*ppp**pppp rall.e morendo..... sempre.....*

MIMI

the muff; then she gradually grows drowsy, gracefully nodding her head, as one who is
 overcome by sleep)..... *molto rall:.....*

much warmer; now I will sleep...
 al cal-do... e..... dormi-re...

*molto rall:.....**p*

115494

p

(Meanwhile Musetta is busily heating the medicine brought by Marcel over the spirit-lamp, as she unconsciously murmurs a prayer.)

MUSETTA

And^{te} lento e sost.^{to}

(reassured at seeing Mimi fall asleep, he gently moves away from the bedside and motioning the others not to make any noise, he approaches Marcel)

Oh Ma-ry, blessed
Madonna be-ne-

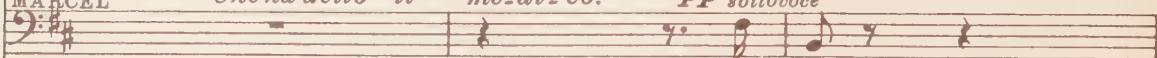
RUDOLPH

pp sottovoce

What said the doctor?
Che ha detto il me-di-co?

pp sottovoce

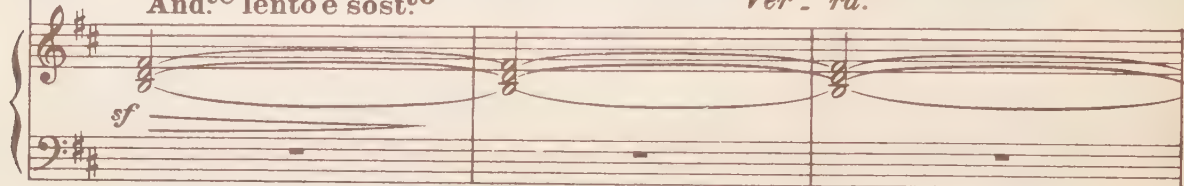
MARCEL



[29]

And^{te} lento e sost.^{to}

He'll come.
Ver-rà.

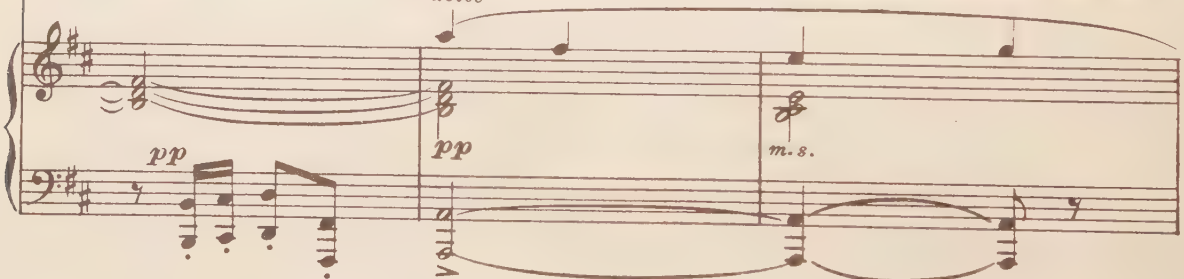


(Rudolph, Marcel and Schaunard whisper together
Every now and then Rudolph goes on tip-toe to the
bed and then rejoins his companions)

MUSETTA



Virgin, save, of thy mer-cy this poormaiden, save her, Madon-namine, from
-det-ta, fa-te la grazia a questa po-ve-ret-ta che non deb-ba mo-
dolce

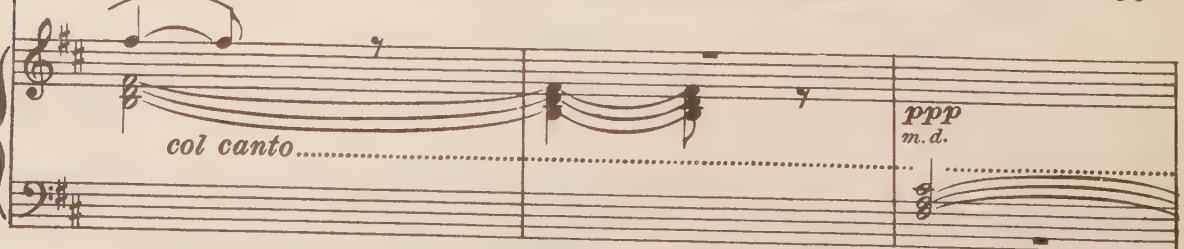


(interrupting, she bids Marcel place a book upright on the table, so as to shade the lamp.)

MUSETTA

quasi a piacere

death! Here there should be a shade, because the lamp is flicker-ing. Like
-ri-re. Qui ci vuo-le un ri-pa-ro perchè la fiamma sven-to-la. Co-



(resuming her prayer)

MUSSETTA

a Tempo

this... And oh! may she re - cov - er, Madon-na, Ho - ly Mother, I
 -sì... E che pos - sa gua - ri - re. Madon-na san - ta, io sono in-

a Tempo

pp

MUSSETTA

me - rit not thy par - don, but our lit - tle Mi - mi's an an - gel from
 - de - gna di per - do - no, mentre in ve - ce Mi - mi è un an - ge - lo del

m. s.

MUSSETTA

rall:.....

heaven!
 cielo.

Not serious.
 Non credo.

(approaches Musetta while Schaunard advances on tip-toe to the bedside.
 With a sorrowful gesture he goes back to Marcel)

RUDOLPH

sottovoce

I still have hope. Do you think it is serious? (in a hoarse voice)
 Io spero an - co - ra. Vi pa - re che sia grave?

SCHAUNARD

Marcel, she is
 Marcello, è spi-

pppp

rall:.....

(a ray of sunshine falls through the window upon Mimi's face; Musetta points to her cloak which with a grateful glance Rudolph takes, and, standing upon a chair, endeavours to form a screen by stretching the cloak across the window-pane.)

(Marcel in his turn goes up to the bed and retreats in alarm)

SCHAUNARD

dead!

-ra-ta... (gently enters and puts some money on the table near Musetta) *a piacere*

COLLINE

sottovoce pp

30

Musetta, it's here!
Musetta,... a voi!...

mf a Tempo

dim.

col canto.....a Tempo

(turning round, he sees Musetta, who makes a sign to him that the medicine is ready. Getting off the chair, he is suddenly aware of the strange demeanour of Marcel and Schaunard.)

RUDOLPH

senza voce

(hurries to help Rudolph stretch the cloak, as he asks him how Mimi is.)

Seenow! She's tranquil.
Vedi?... E tranquilla.

COLLINE

senza voce

How is she?
Co-me va?...

pppp

col canto.....

RUDOLPH (huskily, almost in a speaking voice)

lunga

(as he glances from one to the other in consternation)

What's the meaning of this going and this coming, and these glances so strange?
Che vuol di-re quell'andare e ve-ni-re...quel guardarmi co-sì...
parlato con drammaticità

lunga

p

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p

(unable to bear up any longer, he hastens to embrace Rudolph, as he murmurs:)

MARCEL *Largo sostenuto*

con angoscia

31

Poor fel - low!
Co - rag - gio...

Largo sostenuto

ff *fff tutta forza*

(flings himself on Mimi's bed,
lifts her up, shakes her by the
hand, and exclaims in tones of
anguish)

RUDOLPH

(falls, sobbing, upon her
lifeless form)

Mimi!.....
Mimi!..... *dim.*

Mimi!.....
Mimi!..... *dim.*

weeping

(Terrorstruck, Musetta rushes to the bed; utters a piercing cry of grief; then kneels sobbing at the foot of the bed. Schaunard, overcome, sinks back into a chair, to the left Colline stands at the foot of the bed, dazed at the suddenness of this catastrophe. Marcel, sobbing, turns his back to the foot-lights.)

(the curtain slowly falls)

p *dim. sempre* *poco rall:*

Grave

ff *dim.* *pp* *pppp*

The End.

53-1405

M782
P961b

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La Boheme

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